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The Illustrated Encyclopedia of Mythology, Religion and the Unknown

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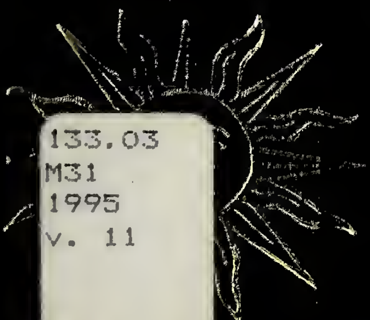

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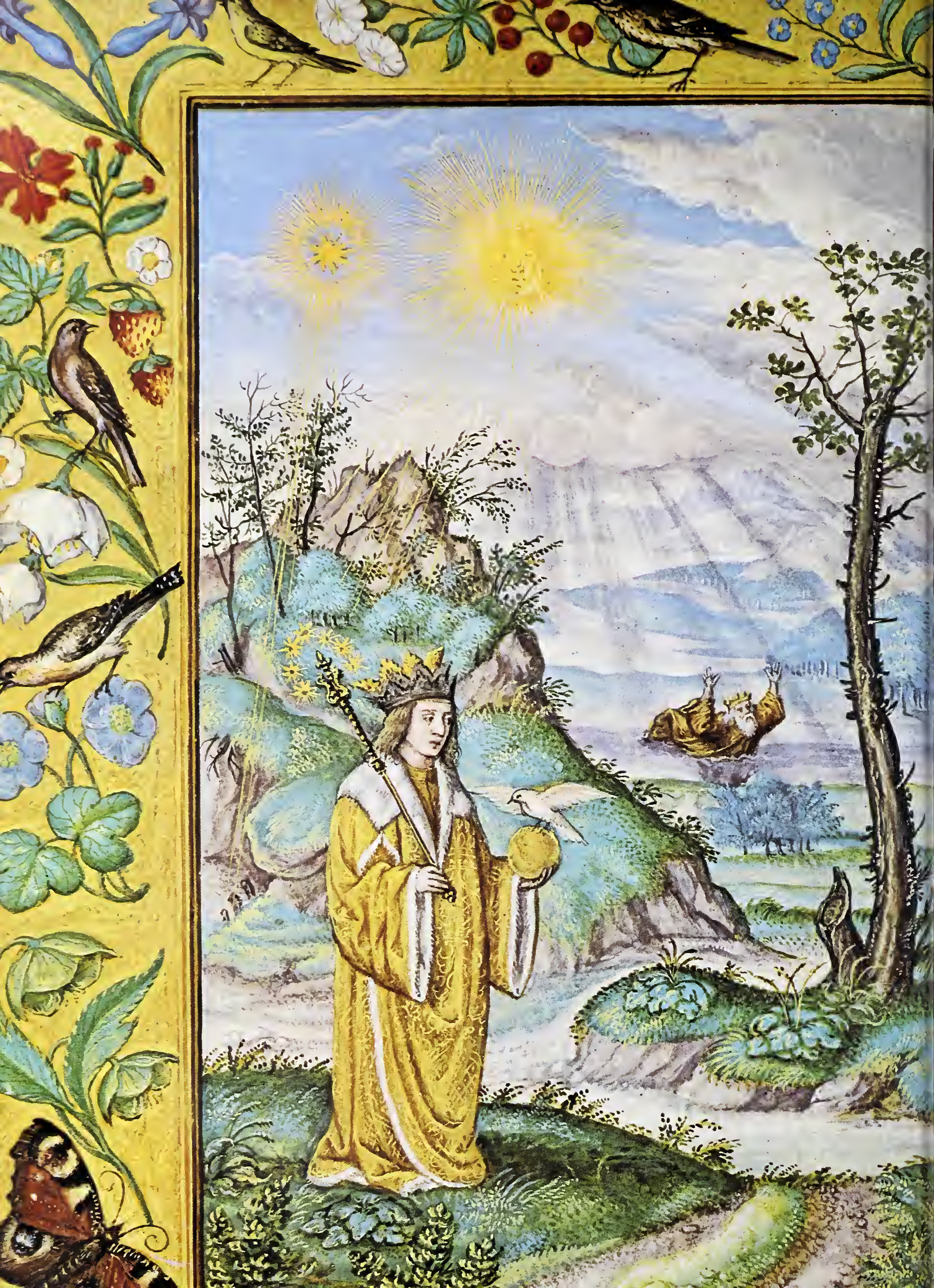

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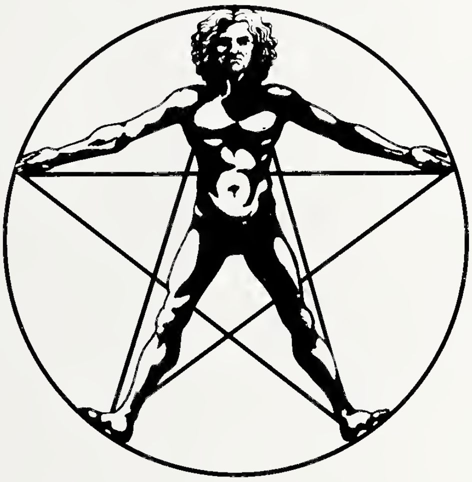

The Illustrated Encyclopedia of Mythology, Religion and the Unknown

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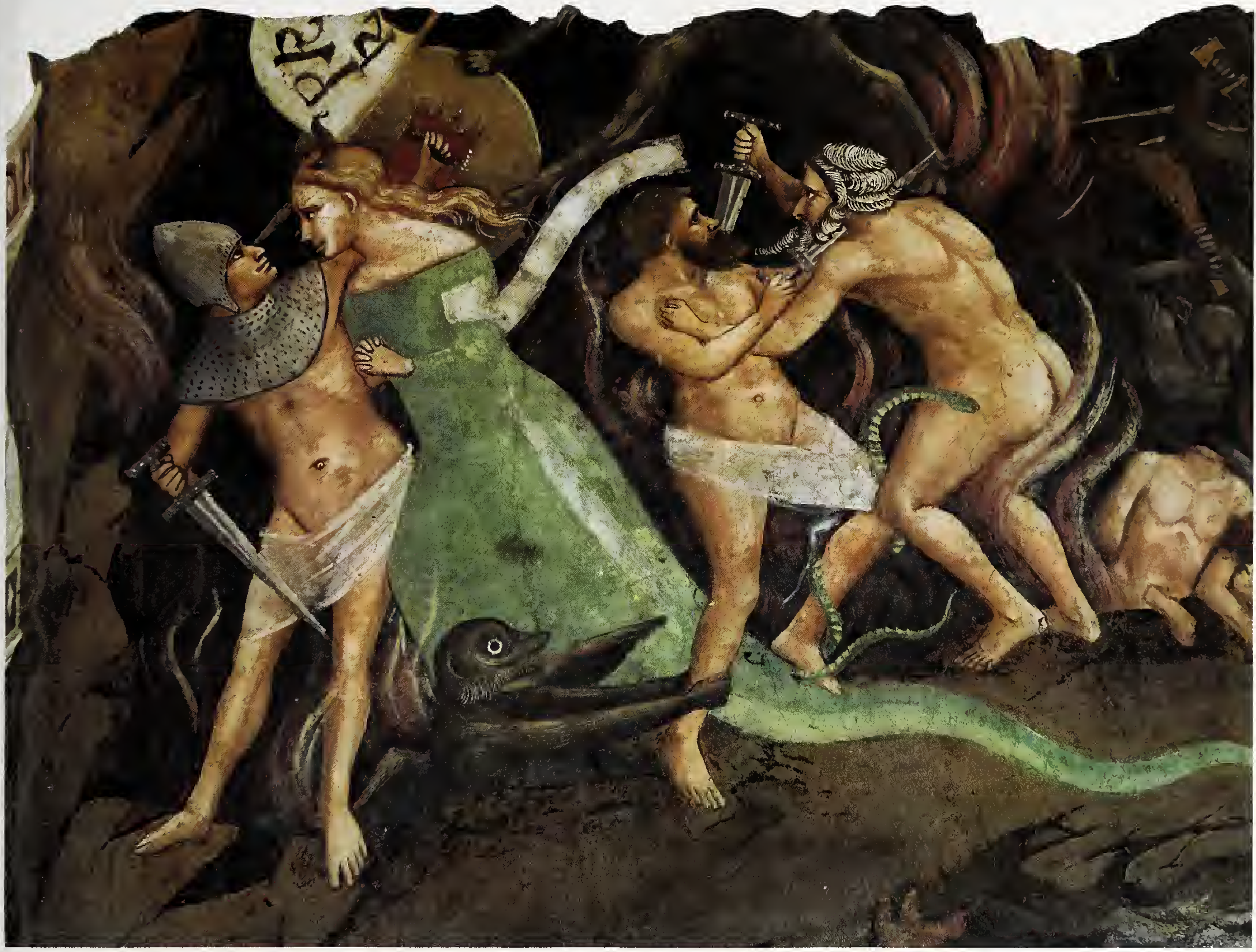
JUDGEMENT OF THE DEAD



Museo di Santa Croce

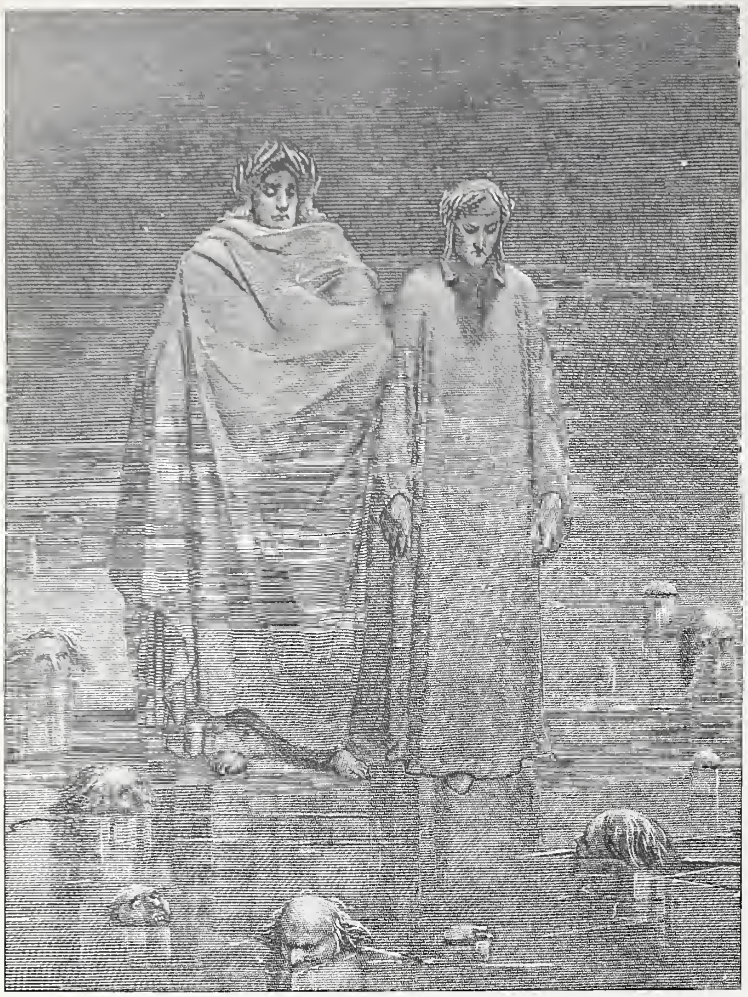
Virgil's account of the underworld as a place of retribution, where demons and writhing snakes plague sinners, greatly influenced the medieval concept of hell: in Orcagna's *Inferno*, the wicked are their own tormentors

The idea that the final destination of the individual in the life to come depends on his conduct in this world is common to many religions; the manner in which the final judgement is reached varies from faith to faith

THAT THE FATE of the dead is decided at a post-mortem judgement is an idea which is very ancient and widespread. It naturally involves belief that the dead survive death, that they remember their past lives and are conscious that they are now dead, and that they can experience the pain of punishment and the joy of reward. Where death is regarded as the virtual extinction of personality, as it was for example in ancient Mesopotamian and Homeric religion, there is no basis for belief in a post-mortem judgement – the shades of the dead, good and bad, are doomed to virtual non-existence.

The earliest known evidence of belief that the dead would be judged for their conduct in this life occurs in Egyptian records dating c 2400 BC. The belief was obviously already well established by that date, and its origins doubtless lie back in a more remote past. In the Pyramid Texts inscribed on the interior walls of certain pyramids at Sakkara near Memphis (see BOOK OF THE DEAD) two different conceptions of this judgement were apparently current. One is of an unsophisticated kind, and it was probably inspired by contemporary juridical practice. It finds expression in a series of anticipatory declarations of innocence made by the deceased in respect of various crimes. The idea behind these declarations seems to be that in the next life complaints might be brought against the dead as they were brought against the living in this world. As, in the primitive courts of Egypt, the accused would vehemently reject the charges and protest his innocence, so it was apparently thought well to anticipate such charges in the afterlife by prior solemn declarations of guiltlessness. In these passages, however, no reference is made to a judge of the dead.

The other conception was of a much more



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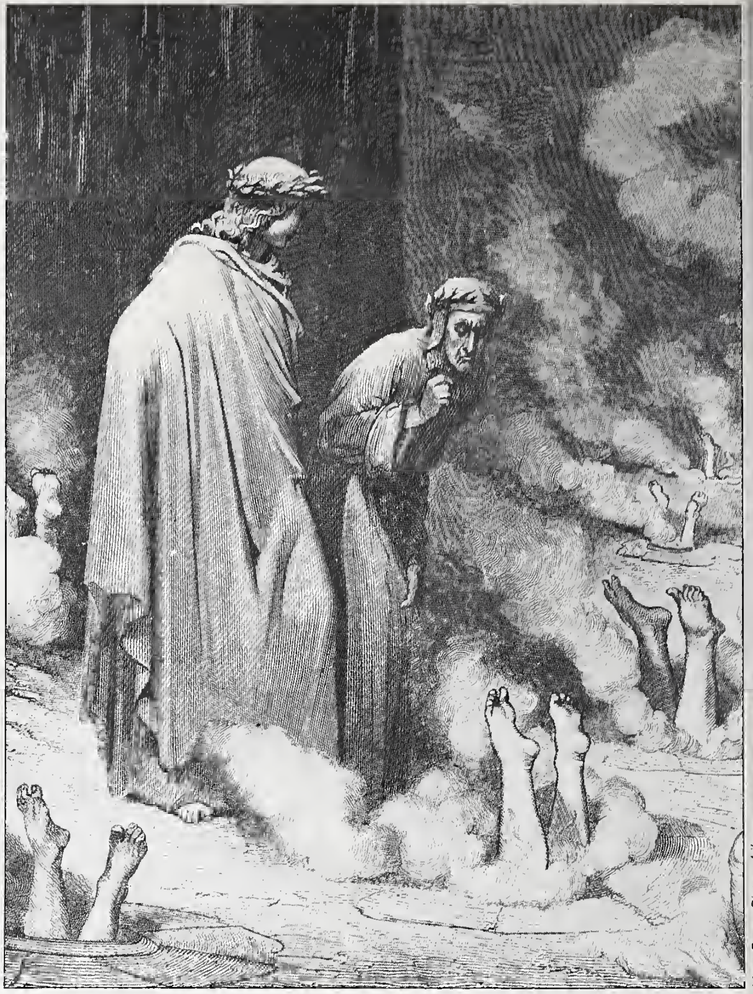


Medieval representations of the judgement emphasize the horrors of hell. Dante's *Inferno* describes ten divisions of hell in which the punishment is suited to the crime *Above left* Dante is shown a frozen lake where icy figures symbolize the extinction of all feeling *Above* Tyrants boil in a river of blood *Right* Detail from a 12th century mosaic in Torcello Cathedral: angels thrust the damned into the flames while the Devil sits with Antichrist in his lap

involved kind. In one Text it is said of the dead pharaoh: 'He desires that he may be justified *(maa kheru)* through that which he has done'. The words *maa kheru* meant literally 'true of voice', and they acquired a specific significance through the legend of Osiris (see OSIRIS). The ancient Egyptians believed that the case of the divine hero Osiris, after his resurrection from death, had been brought before a tribunal of the gods of Heliopolis. Osiris was there adjudged *maa kheru,* 'justified', and his murderer Seth was condemned. Since the dead king, in the Pyramid Texts, was ritually identified with Osiris in order to participate in his resurrection, this identification also caused him to acquire Osiris's title in the state after death of *maa kheru.* The Pyramid Texts thus reveal the origin of an idea which later came to dominate the Egyptian conception of the judgement of the dead.

Warning from the Tomb

Certain tomb inscriptions of about the same period, or slightly later, reveal an important development in this idea of a posthumous judgement. At that time the royal government of Egypt was weakening, with much resultant social disorder. Tombs were being either robbed of their funerary equipment or taken over by others for their own mortuary use. To the law-abiding, such happenings were most terrible, for they threatened their hopes of a blissful afterlife. Some Egyptians sought to meet the danger by threatening inscriptions on their tombs. Thus Herkhuf, an Aswan noble, warns any would-be robber: 'As for any man who shall enter into this tomb as his mortuary possession, I will seize him like a wild fowl; he shall be judged for it by the Great God.'

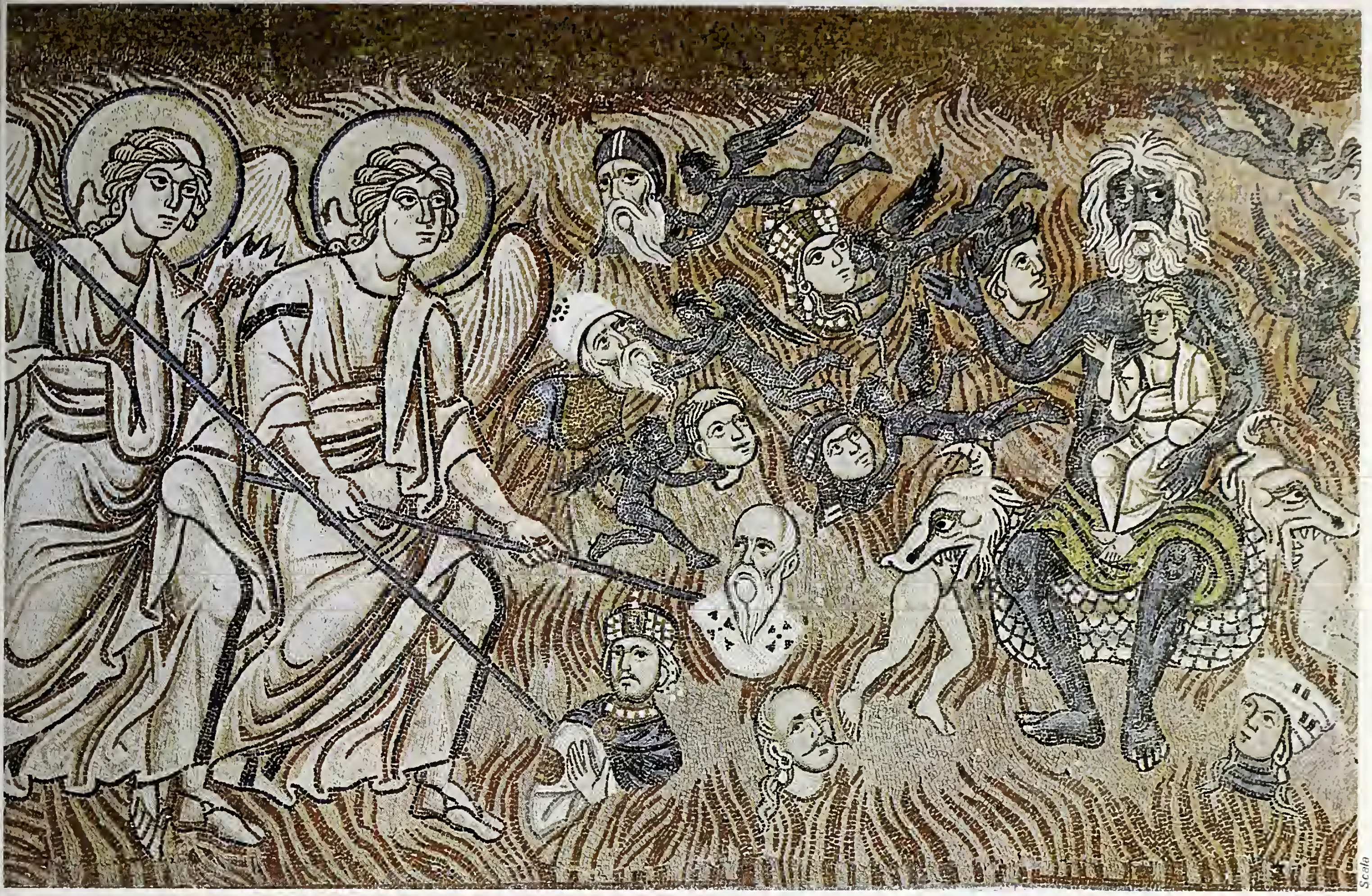
The 'Great God' whom Herkhuf here invokes was doubtless the sun god Re, who was regarded as the upholder of *maat,* the principle of cosmic order. In other words, Herkhuf not only claims that, though dead, he was able to attack any who might rob his tomb; he confidently asserts that Re himself would punish so vile a crime. But the thought of the divine judgement that would fall on the robber apparently led Herkhuf to think about his own situation. For he goes on in his inscription to declare: 'I was one saying good things and repeating what was loved. Never did I say aught evil, to a powerful one against any people, for I desired that it might be well with me in the Great God's presence.'

In other words, this ancient Egyptian not only threatened any would-be violator of his tomb with divine judgement; he was mindful that he had himself to undergo such judgement.

No hint is given in this earliest evidence of how the judgement after death was imagined. Some kind of tribunal was evidently envisaged. Herkhuf seems to imply that Re was the judge, but he makes no reference to the way in which the verdict was reached. A clearer picture emerges from the next document that mentions the post-mortem judgement. It is known as the Instruction for King Meri-ka-re, and dates from c 2100 BC. The dead are depicted as being tried by a panel of judges with Thoth, the god of wisdom, acting as prosecutor. Their deeds are set before them in two heaps, presumably of the good and the bad. This imagery, however, did not establish itself and the Coffin Texts of the Middle Kingdom period (c 2160–1580 BC) reveal a fluidity of concept about the judgement.

During this period, however, a new idea emerged that was to dominate the later conception of the judgement. References occur in the Coffin Texts to weighing on balances as the mode of assessment. How this weighing was done is obscure: in one passage the balance is actually personified as 'this god of mysterious form, whose two eyebrows are the two arms of the balance, who casts his lasso over the wicked (to hale them to) his block, who annihilates the souls, in that day when evil is assessed, in the presence of the Master of all.'

The motive that inspired the idea that the dead would be assessed by weighing is an interesting subject for speculation. On the available evidence, it would seem



Scala

that the ancient Egyptians sought for an image that would express the absolute impartiality of the judgement after death. Doubtless their experience of legal chicanery caused them to avoid the imagery of earthly tribunals. The earlier idea of assessing the dead by the witness of their good and evil deeds set out in heaps had invoked the practice of the market place; but, though a vivid image, it was evidently found inadequate. The process of weighing must obviously have been deemed a better conception, and by the New Kingdom (c 1580–1090 BC) it was developed into one of the most impressive scenes in the religious iconography of the ancient world.

Weighed Against the Truth

The best representation of the scene, beautifully drawn and coloured, is in the Papyrus of Ani, now in the British Museum. The scene depicts the dead scribe Ani and his wife watching apprehensively the weighing of Ani's heart in the Hall of the Two Truths. The great balance occupies the centre of the scene. In one scale-pan the hieroglyph symbol of the heart is represented, and in the other the feather symbol of *Maat,* truth. The heart of Ani is being weighed against truth. In ancient Egyptian psychology the heart was regarded as a kind of independent censor or witness within each person and in most copies of the Book of the Dead the heart is implored not to witness against the deceased at this decisively critical moment.

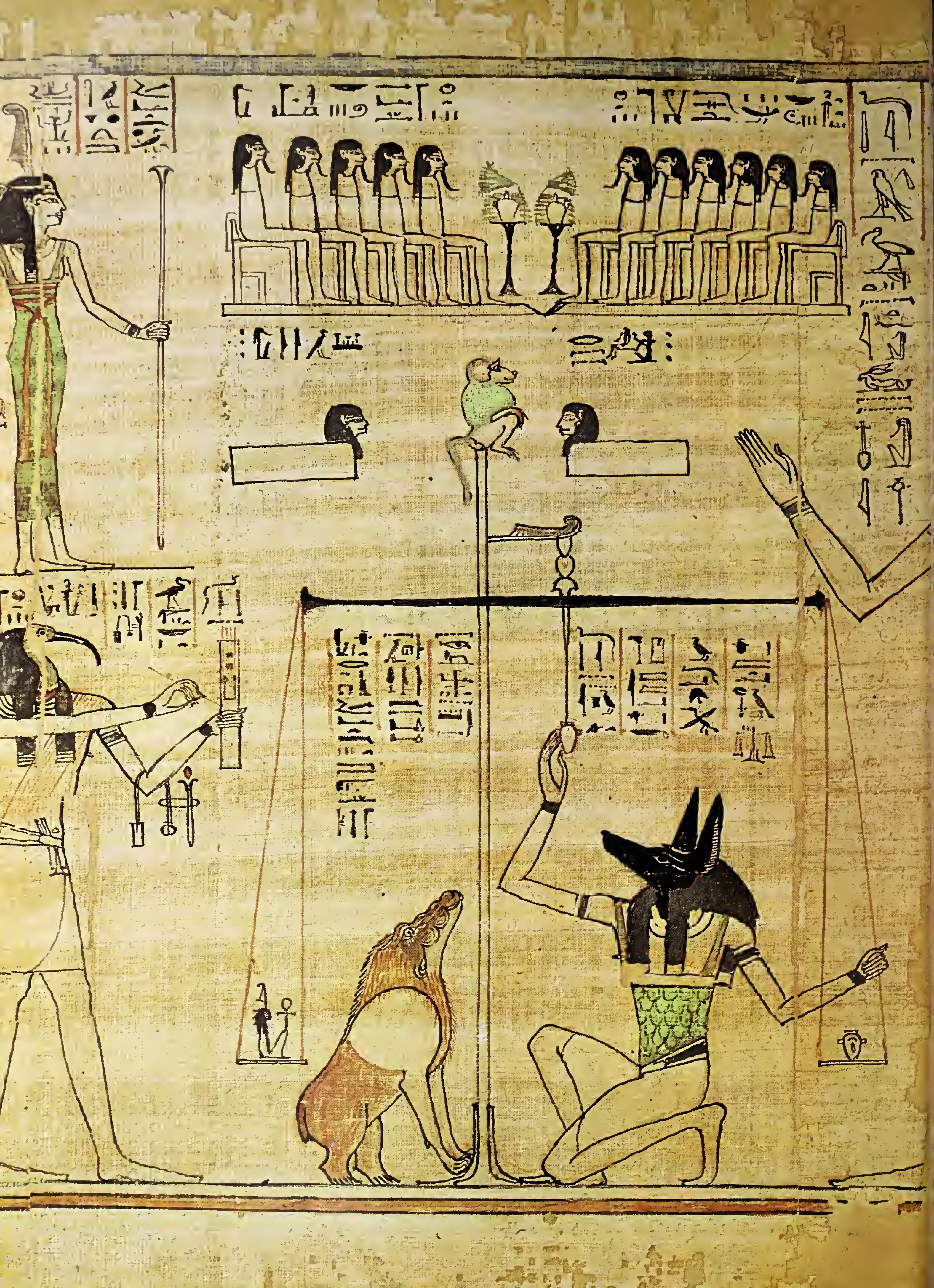
The fateful balance is attended by the jackal-headed mortuary god Anubis, who adjusts its plummet, while the text above him exhorts him to be exact. To the right of the balance stands Thoth, the ibis-headed god of wisdom, who records the verdict of the weighing on his scribe's tablet. The adjacent text gives the report which Thoth makes to the divine assessors seated above. Ani is acquitted: 'His soul *(ba)* has stood in witness thereof. His case is exact on the Great Balance. No crime has been found in what he has done.' In turn, the divine tribunal is represented as replying to Thoth: 'Confirmed is that which comes forth from your mouth. Just *(maa)* and righteous is Osiris (namely) the scribe Ani. He is justified . . . Entrance into the presence of Osiris shall be granted to him.'

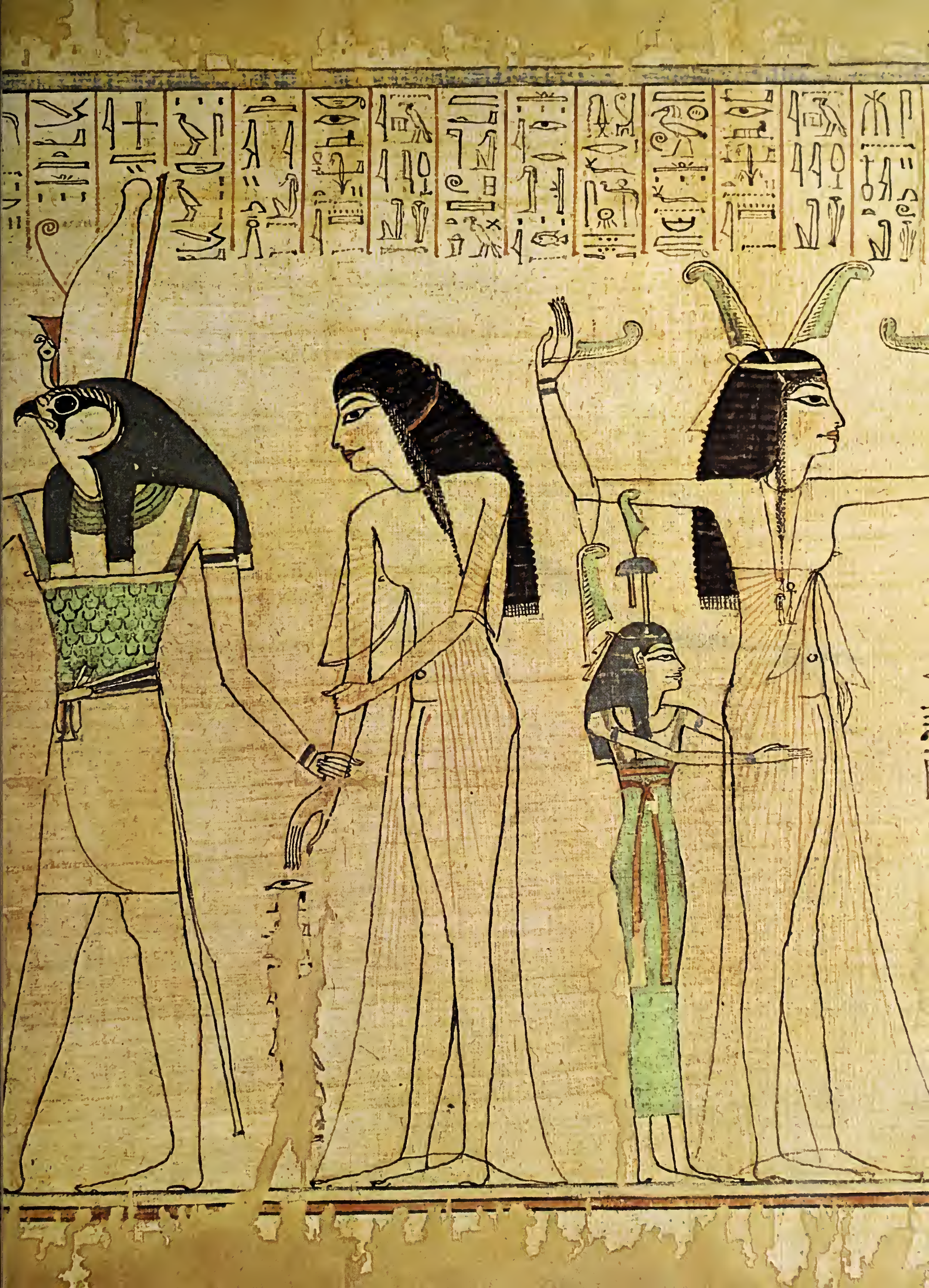
The scene ominously indicates the fate which awaited the guilty. Behind Thoth is depicted the fantastic monster Am-mut, the 'eater of the dead'.

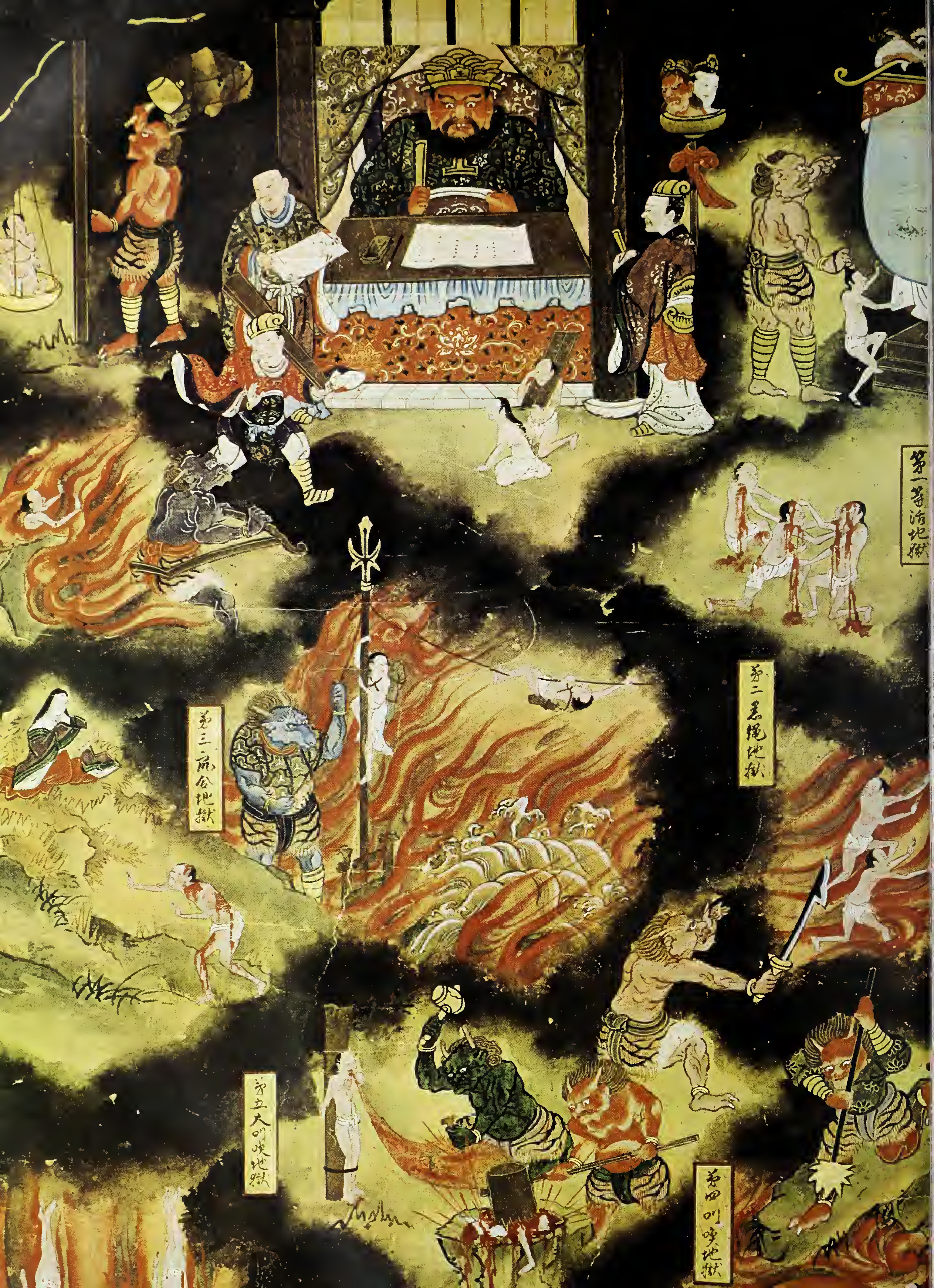
This judgement scene is followed by another representing the god Horus (see HORUS) leading the justified Ani into the presence of Osiris, who sits enthroned and attended by the goddesses Isis and Nephthys. Subsequent vignettes in the Papyrus show Ani and his wife enjoying the delights of the otherworld, over which Osiris ruled. In most other depictions of the judgement scene Osiris is represented as presiding in person over the transaction.

The presentation of the judgement in the Book of the Dead is complicated by chapter 125, which is entitled: 'Words spoken when one enters the Hall of the Two Truths. To separate N from his sins, and to see the face of all the gods.' Then follow two lists of what are often called 'negative confessions', but which are more correctly designated 'declarations of innocence'. The first, and shorter, is addressed to Osiris; the second to 42 other deities. The sins, of which the deceased declares that he is innocent, range widely and include moral offences, such as murder and unnatural sexual relations, and ritual offences like hindering the procession of a god. The conception of the judgement implied in this chapter is quite different from that presented by the weighing of the heart. The discrepancy is probably to be explained by the conservatism of the Egyptian mind. For these 'declarations of innocence' doubtless derive from the primitive asseverations of guiltlessness from specific sins that appear in the Pyramid Texts. Never willing to discard ancient traditions, the Egyptians retained this one even when the idea of the weighing of the heart had become the dominant theme of the judgement. They apparently reconciled the differing conceptions by representing the 'Declarations' as being made first by the deceased on arrival at the Hall of the Two Truths. The subsequent weighing of his heart against the symbol of truth proved whether his protestation of innocence could be accepted as truly justified.

This Egyptian conception of the judgement after death is unique in the ancient world. It remained an effective belief in Egypt until the Christian era; it is only in Christianity that the idea achieved a like importance and such dramatic presentation.






第一等活地獄
第二黒縄地獄
第三衆合地獄
第四叫喚地獄
第五大叫喚地獄

‘And the pit of torment shall appear, and over against it shall be the place of rest: and the furnace of hell shall be shewed, and over against it the paradise of delight’

Previous page **The ancient Egyptians were among the first to conceive that the dead would be judged for their conduct in this life: Anhai is led before the tribunal who are to witness the weighing of her heart against the feather symbol of truth: detail from the Papyrus of Anhai in the British Museum *Left* The ruler and supreme judge of the dead in Japanese Buddhism is Emma-O: the sinner is weighed and his sins are reflected in a mirror; he is then condemned to a particular hell according to the sins he has committed**

Until the 2nd century BC Hebrew religion did not provide the necessary basis for belief in a judgement after death. According to its view of human nature, man was a psycho-physical organism which death irreparably shattered. The shade that survived this dissolution descended to Sheol, conceived as a deep pit far below the foundations of the world, where all the shades of the dead dwelt in dust and gloom, with no distinction between the just and the unjust. However, about the time of the Maccabaean Wars, a change took place. Belief in a resurrection of the dead suddenly made its appearance, together with the idea of a judgement of the dead. The earliest evidence is the following brief statement in the book of Daniel (12.2): ‘And many of those who sleep in the dust of the earth shall awake . . . some to everlasting life, and some to shame and everlasting contempt.’ The statement is admittedly obscure, particularly in its limitation of resurrection to an undefined ‘many’. However, this first problematic evidence of the belief is soon supported in Jewish literature by an abundance of references to, and descriptions of, a future judgement of the dead. In turn, the conception of Sheol changes from the place where all the dead dwell, undifferentiated by their moral character, to a place of punishment for the wicked.

The Jewish conception of the judgement of the dead was essentially conditioned by the strong nationalist factor in Judaism. It had long been believed that there would be a ‘Day of Yahweh’ when the god of Israel would signally punish the oppressors of his people. In later Jewish apocalyptic literature, owing to the deterioration of Israel's political position, this belief was gradually changed into an intense conviction that Yahweh would soon intervene dramatically in the existing world situation. The ‘Day of Yahweh’ was, in consequence, transformed into a Last Judgement, coincident with the catastrophic end of the world. The following passage from the apocalyptic writing known as II(IV) *Esdras* (chapter 6) vividly presents this Last Judgement at which the god of Israel would pronounce the doom of the Gentile Nations, who had afflicted his people:

> And the earth shall restore those that are asleep in her, and so shall the dust those that dwell in silence, and the secret places shall deliver those souls that are committed unto them. And the Most High shall be revealed on the seat of judgement, and compassion shall pass away, and longsuffering shall be withdrawn: but judgement only shall remain. . . And the pit of torment shall appear, and over against it shall be the place of rest: and the furnace of hell shall be shewed, and over against it the paradise of delight. And then shall the Most High say to the nations that are raised from the dead, see and understand whom ye have denied, or whom ye have not served, or whose commandment ye have despised. Look on this side and that: here is delight and rest, and there fire and torments. Thus shall he speak unto them in the day of judgement.

In Jewish apocalyptic belief the Last Judgement was primarily an ‘Assize of Nations’, at which the Gentiles would be punished for their oppression of Israel. It was to be preceded by a general resurrection of the dead, and accompanied by cosmic cataclysm. In some versions of the belief the Messiah, instead of God (Yahweh), would be the judge. This idea of a Last Judgement was taken over by Christianity, and profoundly influenced its doctrine concerning the ‘last things’.

Punishment in Hades

Neither the Greek nor the Roman religion offered hope of a significant afterlife, and therefore no ground existed for belief in a post-mortem judgement. The description of the dead given in Homer's *Odyssey* (book 11) set the pattern for what might be called the classical view of human destiny. At death the *psyche*, a wraith-like image of the living person, descended to the gloomy realm of Hades. There it joined the other dead, who dwelt there bereft of consciousness. The logic of this situation negated belief in a judgement after death.

The idea of Hades as a place of retribution, thus implying a judgement, gradually developed, chiefly through the influence of Orphism (see ORPHEUS) and Neo-Pythagoreanism. The fate of the dead turned on whether they had been initiated or not into the Mystery cults concerned (see MYSTERY RELIGIONS). However, the post-mortem judgement gradually came to be thought of as a moral test. A vivid description of Hades as a place of retributive punishment for sins is given by Virgil in the *Aeneid* (book 6). In the underworld, his hero Aeneas comes to a parting of ways: one leads to Elysium; the other to Dis, a great fortress-like place, encircled by a flaming river. Here Rhadamanthys ‘holds his iron sway; he chastises, and hears the tale of guilt, exacting confessions of crimes, whenever in the world above any man rejoicing in vain deceit, has put off atonement for sin until death's late hour’. Awful demons, with writhing snakes, torment these sinners. This horrific depiction greatly influenced Dante as his *Inferno* shows, and it is reflected in many medieval descriptions of hell.

Bridge of the Separator

The teaching of Zarathustra, the ancient Iranian prophet (c 628–551 BC) faced every man with the fateful decision of aligning himself on the side either of the principle of Good or of Evil, which struggled unceasingly for mastery of the universe (see ZOROASTRIANISM). In the *Gathas*, in which Zarathustra's teaching is preserved, there are enigmatic references to the consequences in the afterlife of each person's decision. Mention is made of retributive punishment by molten metal; but more notable is his reference to the *Cinvato paratu* or ‘Bridge of the Separator’. The crossing of this bridge appears to constitute a post-mortem ordeal for the dead – the wicked would fall from it to some awful doom below. In the later literature of Zoroastrianism the crossing of this fateful bridge is elaborated into a definite act of judgement. A deity named ‘just Rashnu’ weighs the deeds of the dead with the strictest precision. Those adjudged just pass with ease across the bridge to eternal bliss, while the wicked, unmasked by Rashnu, are seized by the demon Vizarsh. This judgement apparently took place shortly

Judgement in Black and White

O nobly born (so-and-so), listen. That thou art suffering so cometh from thine own *karma*; it is not due to any one else's; it is by thine own *karma*. Accordingly, pray earnestly to the Precious Trinity; that will protect thee. If thou neither prayest nor knowest how to meditate upon the Great Symbol nor upon any tutelary deity, the Good Genius who was born simultaneously with thee, will come now and count out thy good deeds (with) white pebbles, and the Evil Genius who was born simultaneously with thee, will come and count out thy evil deeds (with) black pebbles. Thereupon, thou wilt be greatly frightened, awed, and terrified, and wilt tremble; and thou wilt attempt to tell lies, saying 'I have not committed any evil deed'. Then the Lord of Death will say, 'I will consult the Mirror of *Karma*'.

So saying, he will look in the Mirror, wherein every good and evil act is vividly reflected. Lying will be of no avail.

The (one of the Executive Furies of) the Lord of Death will place round thy neck a rope and drag thee along; he will cut off thy head, extract thy heart, pull out thy intestines, lick up thy brain, drink thy blood, eat thy flesh, and gnaw thy bones; but thou wilt be incapable of dying. Although thy body be hacked to pieces, it will revive again. The repeated hacking will cause intense pain and torture. Even at the time that the pebbles are being counted out, be not frightened, nor terrified; tell no lies; and fear not the Lord of Death.

Thy body being a mental body is incapable of dying even though beheaded and quartered. In reality thy body is of the nature of voidness; thou needest not be afraid. The Lords of Death are thine own hallucinations. Thy desire-body is a body of propensities, and void.

W. Y. Evans-Wentz ed
The Tibetan Book of the Dead

after the death of the individual; but Zoroastrian doctrine also included a final judgement. In the classic description of it in the *Bundahisn*, at the ultimate rehabilitation, the dead would be resurrected and all mankind assembled for judgement. They become aware of their good and evil deeds, and the good go to heaven and the wicked are cast into hell. How this ultimate judgement was related to the immediate judgement after death is not clear; a similar problem exists in Christian doctrine.

The Last Trump

Christianity originated in Judaea as a Jewish messianic movement. Its outlook was thus conditioned by current apocalyptic belief. Jesus was identified with the Messiah and, after his crucifixion, it was believed that he would soon return with supernatural power to complete his messianic task. This belief finds dramatic expression in the gospel of Matthew (25.31–33), where he presides at the Last Judgement: 'when the Son of man shall come in his glory, and all the angels with him, then shall he sit on the throne of his glory: and before him shall be gathered all the nations, and he will separate them one from another as a shepherd separates the sheep from the goats, and he will place the sheep at his right hand, but the goats at the left.' Although the passage at this point suddenly changes from envisaging an Assize of Nations, according to Jewish apocalyptic, into a trial of individual persons, the judgement is the traditional Last Judgement at the end of the world. The most graphic presentation of this Judgement in the New Testament is given in the Revelation of John (20.11–13); it conforms to the traditional apocalyptic pattern by including the resurrection of the dead: 'Then I saw a great white throne and him who sat upon it; from his presence earth and sky fled away, and no place was found for them. And I saw the dead, great and small, standing before the throne, and books were opened. Also another book was opened, which is the book of life. And the dead were judged by what was written in the books, by what they had done. And the sea gave up the dead in it, Death and Hades gave up the dead in them, and all were judged by what they had done.'

The first Christians believed that the return of Christ and the Last Judgement would happen within their own lifetime. But the non-fulfilment of this expectation gradually caused a change of outlook. Although belief in an apocalyptic Last Judgement was never abandoned, subsequent generations of Christians had to adapt their faith to the fact that they would doubtless die before Christ returned. The question inevitably arose, therefore, of the situation of the dead until the Last Judgement determined their eternal fate. A solution was found in the idea of a judgement immediately after death, which was implied by Christ's parable of Dives and Lazarus (Luke, chapter 16). Hence emerged the concept of two post-mortem judgements in Christianity: an immediate or particular judgement and a final judgement. And with it developed the doctrine of purgatory. It was taught that immediately after death the soul would be judged and sent to purgatory, unless its sins were such that it was already damned beyond redemption. In purgatory expiation was made for past sins, in the hope of ultimate acquittal at the Last Judgement, when the purified soul would be admitted to the beatific vision.

A distinction was drawn between the torments of purgatory and those of hell. In purgatory the souls of the dead were disembodied; hence their sufferings were not physical as they would be in hell, where the damned suffered in their resurrected bodies. Further, the souls in purgatory suffered in the hope of ultimate deliverance; but the pains of hell were eternal. However, despite these theological distinctions, it would appear from medieval art and literature that the torments of purgatory were imagined just as realistically as those of hell.

The prospect of immediate judgement and purgatory did not lessen concern about the judgement to come. From about the 12th century the representation of the Last Judgement became a major theme of Christian art in both the Eastern and Western Church. These medieval depictions are generally composed of three registers of scenes. At the top Christ appears as the awful Judge; he shows the wounds of Crucifixion, and attendant angels bear the symbols of his Passion. On either side the Virgin Mary and St John kneel, supplicating the stern Christ to spare sinful humanity. In the bottom register the dead rise from their graves at the sound of the Last Trump. It is in the central register, however, that the crucial drama is enacted. Generally, the Archangel Michael is represented weighing the souls of men, and repelling the attempts of the Devil to interfere with the verdict. This *psychostasia* or weighing of souls was derived from ancient Egypt, by way of Coptic Christianity; its adoption into the medieval Doom constitutes a fascinating instance of the transference of ideas.

In this painting by St John of Climax, judgement takes place on a ladder, symbolizing the link between heaven and earth: the blessed mount towards God and his angels, while the wicl are dragged off to their doom below

In the Doom (the name by which representations of the Last Judgement are known in England, where they often appear on the chancel arch of a church), the weighing of souls divided the two groups of the redeemed and the damned; the division was obviously intended to denote its decisive nature. The redeemed are usually represented as being carried by angels to Abraham's bosom (Luke 16.22). Abraham is quaintly depicted as seated, with a crowd of diminutive souls looking complacently out from the bosom of his robe. The damned, on the other side, are herded by demons, horrible and relentless, towards the mouth of hell or cast into the cauldron of hell. The medieval Doom vividly testifies to the importance of the idea of the Last Judgement in medieval Christianity. Although the depiction of it virtually ceased after the Reformation, the idea continued to haunt Christians and it was a basic theme of both Catholic and Protestant teaching until the 19th century.

In Islam the final judgement was a foremost topic of Mohammed's teaching, and reflects Judaeo-Christian concepts. The idea of a post-mortem judgement occurs also in popular Buddhism, where it has been adapted to the idea of the transmigration of the soul and the doctrine of *karma*.

(See also EGYPT; HELL; PURGATORY.)

S. G. F. BRANDON

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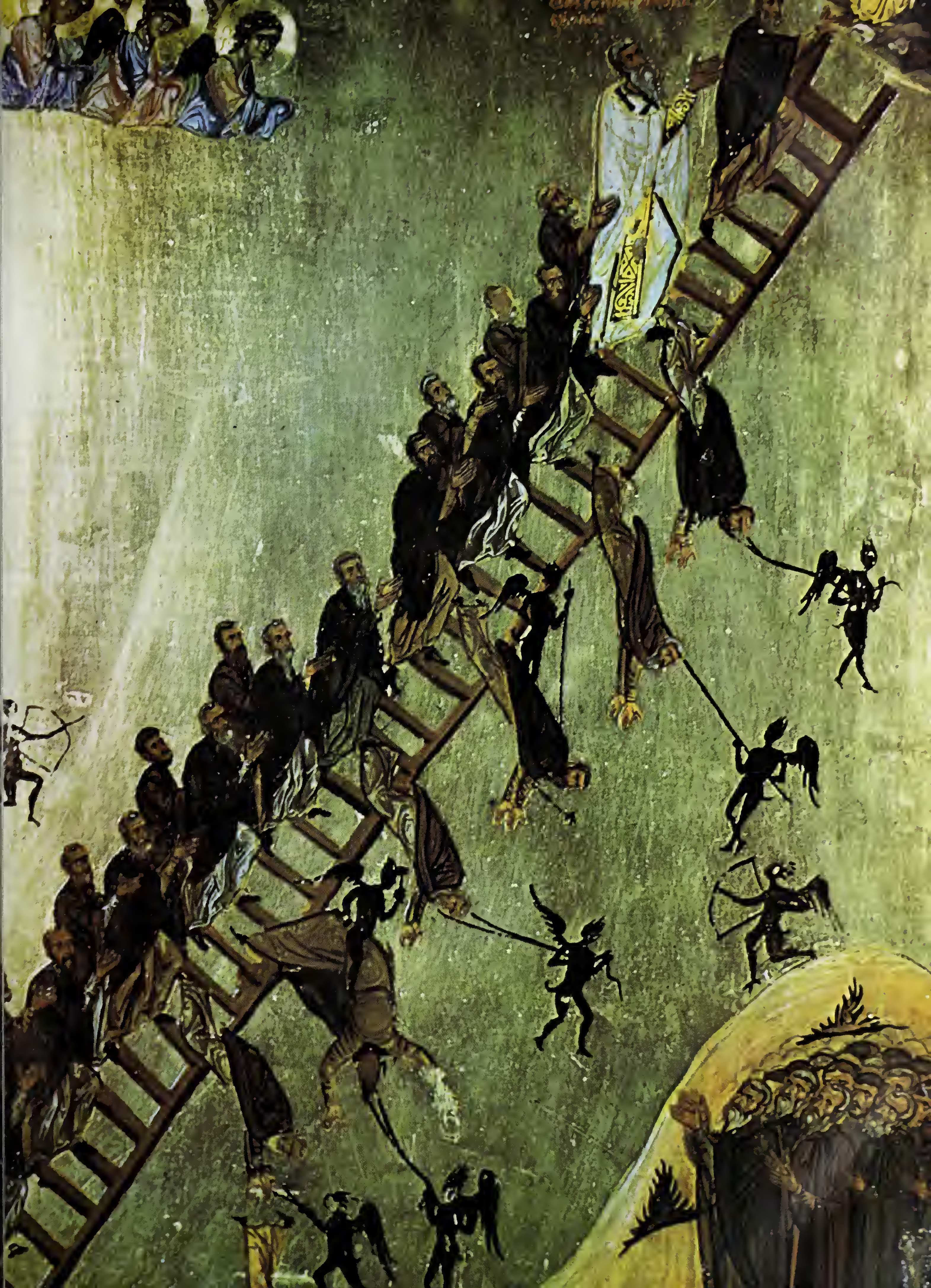

JULIAN OF NORWICH

JULIAN OF NORWICH was one of a number of women who have made their mark on Christian mysticism, although very little is known of her life. Dame Julian, as she was known, belongs to the small band of 14th century English mystics, among whom her affinities are with Richard Rolle rather than with the author of the *Cloud of Unknowing* (see CLOUD OF UNKNOWING) and Walter Hilton (see HILTON), though she seems to have been influenced by both; like Teresa of Avila, she describes her own experiences instead of offering a treatise on the theory of mysticism. In her own day, her works appear to have been nothing like as popular as Walter Hilton's or the *Cloud of Unknowing*; there are around 50 extant manuscripts of Hilton's *Scale of Perfection*, for instance, while there are only five of Julian of Norwich's writings.

The copyist of one of Julian's earlier manuscripts speaks of her as 'a devout woman whose name is Julian . . . a recluse at Norwich'. She herself tells us that she was 'thirty and a half' years old in May 1373; this places the date of her birth towards the end of 1342 and it is known from references in wills that she was still living in 1416. Margery Kempe of Lynn in her spiritual autobiography, *The Book of Margery Kempe*, tells how she was 'bidden by our Lord to go to an anchoress in the same city (Norwich) named Dame Jelyan . . . for the anchoress was expert in such things and good counsel could give'. Dame Julian refers to herself as 'a simple creature unlettered', though her writings by no means give the impression that she was uneducated. She could certainly read and wrote her own language in a vigorous style. She was well acquainted with the English Bible for her works are full of biblical quotations and allusions.

Julian was an anchoress or recluse enclosed in a cell attached to St Julian's church, Norwich. There she followed a way of life that was not uncommon in the Middle Ages and which was carefully regulated by the Church. Some of the hermitages or cells contained more than one room, like a modern flat, while others had a small garden where the occupant could cultivate vegetables and take the air. A servant of some sort was needed to buy food and ensure essential relations with the outside world. References to two of Julian's servants have been found; she herself tells us that at one time she had a servant named Alice.

Julian's book, her only known work, is *The Revelation of Divine Love*, of which two versions exist. The first, which is the oldest and shortest of the manuscripts, may well preserve a description of Julian's experiences as a result of a severe illness, in the course of which she received the last sacrament, as it was written soon after their occurrence in May 1373. The longer version was the result of her pondering on the meaning of the visions which she had experienced at that time, the subject of which absorbed her attention for almost 20 years. During this time she received, she says, 'teaching inwardly' to help her to understand their full meaning.

Like Teresa of Avila (see TERESA), Julian had a keen mind, a fund of common sense and an attractive style, but does not write as a theologian. Like all the mystics, too, she finds great difficulty in conveying in ordinary language what she had been 'shown' in her visions. They took place before she became a recluse, probably when she was living at home, since she mentions the presence of her mother, and also the parish priest.

She tells us how on 8 May 1373 she experienced a series of visions of the Passion of Christ, and indeed her book has been likened to a prolonged meditation on that subject. She plunges straight into her story. 'I desired three graces by the gift of God: the first was to have the mind of Christ's passion; the second was bodily sickness, the third the wound of wilful longing for God.' There follows the account of her experience which was to furnish her inspiration for the rest of her life. But she took no credit for what she had seen: 'Because of the showing I am not good, but only if I love God the better . . . I saw it for the profit of many others. For truly it was not showed to me for that God loves me better than the least soul in grace . . . For if I look singularly to myself, I am right naught.'

From visions of the Passion of Christ she goes on to what she calls the 'ghostly sight', that is, the spiritual perception of various matters of her faith. Thus she sees more clearly and understands more vividly God's care for all creation, his infinite goodness and immanence in all things and the malice of the Devil. After a time of trial and temptation to disbelief in her visions she comes to final reassurance in a vision of the indwelling of God: 'Know it well: it was no raving you saw today. But take it and believe it, and keep thereto, and you shall not be overcome. He said not, "You shall not be tempested, you shall not be travailled, you shall not be distressed", but he said, "You shall not be overcome."'

The longer version, which is the better known, was completed at least 20 years after the visions. It is based of course on the shorter version but is about three times as long. A good deal of revision and addition, a certain elaboration, indeed, has taken place; the doctrinal implications are brought out and there is much inherent advice about prayer and the spiritual life, together with allusions and references to the writings of the Fathers of the Church. There is an obvious Neoplatonist influence which can be accounted for perhaps from Julian's reading of the *Cloud of Unknowing* and the works of Walter Hilton.

Visions, revelations, 'shewings' as Julian called them, of their very nature raise all sorts of difficulties. Opinions regarding the authenticity of Julian's experience may well differ; some indeed would regard it as purely subjective, deriving wholly from her own mind, while others, admitting a subjective element, would regard it as of supernatural origin. But what is impressive in Julian's case is the balanced nature of her writings and her sound religious sense; despite the deep emotion there is no hint of emotional instability.

The southeast wall of St Julian's church in Norwich showed clearly where the anchoress's cell once stood with its window on to the high altar; the wall was destroyed in an air raid in 1942 and the site has now been made into a chapel adjacent to the restored main building.

LANCELOT SHEPPARD

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JUNG

THE MOST INFLUENTIAL psychiatrist, after Freud, of the 20th century has been Carl Gustav Jung (1875–1961). He was born at Kesswil, a Swiss hamlet near the falls of the Rhine. His grandfather, a Rosicrucian freethinker, was reputed to have been an illegitimate son of Goethe; exiled from Germany, he moved to Switzerland, and became professor of surgery at Basle. Jung's father was a rather rigid pastor, whose hobby was philology. Jung took a medical degree at the University of Basle and then, like Freud before him, went to Paris to study psychological medicine. On his return he was appointed lecturer in the Psychiatric Clinic of Zurich University. His first important publication was a systematic report of a series of experimental studies, carried out by means of Galton's 'word association test' (during which the subject replies in turn to a disconnected series of words read out to him with the first word which comes into his mind). This led him to formulate the notion of a 'complex' – a cluster of emotionally toned ideas and memories all associated with some central theme and largely, if not wholly, unconscious.

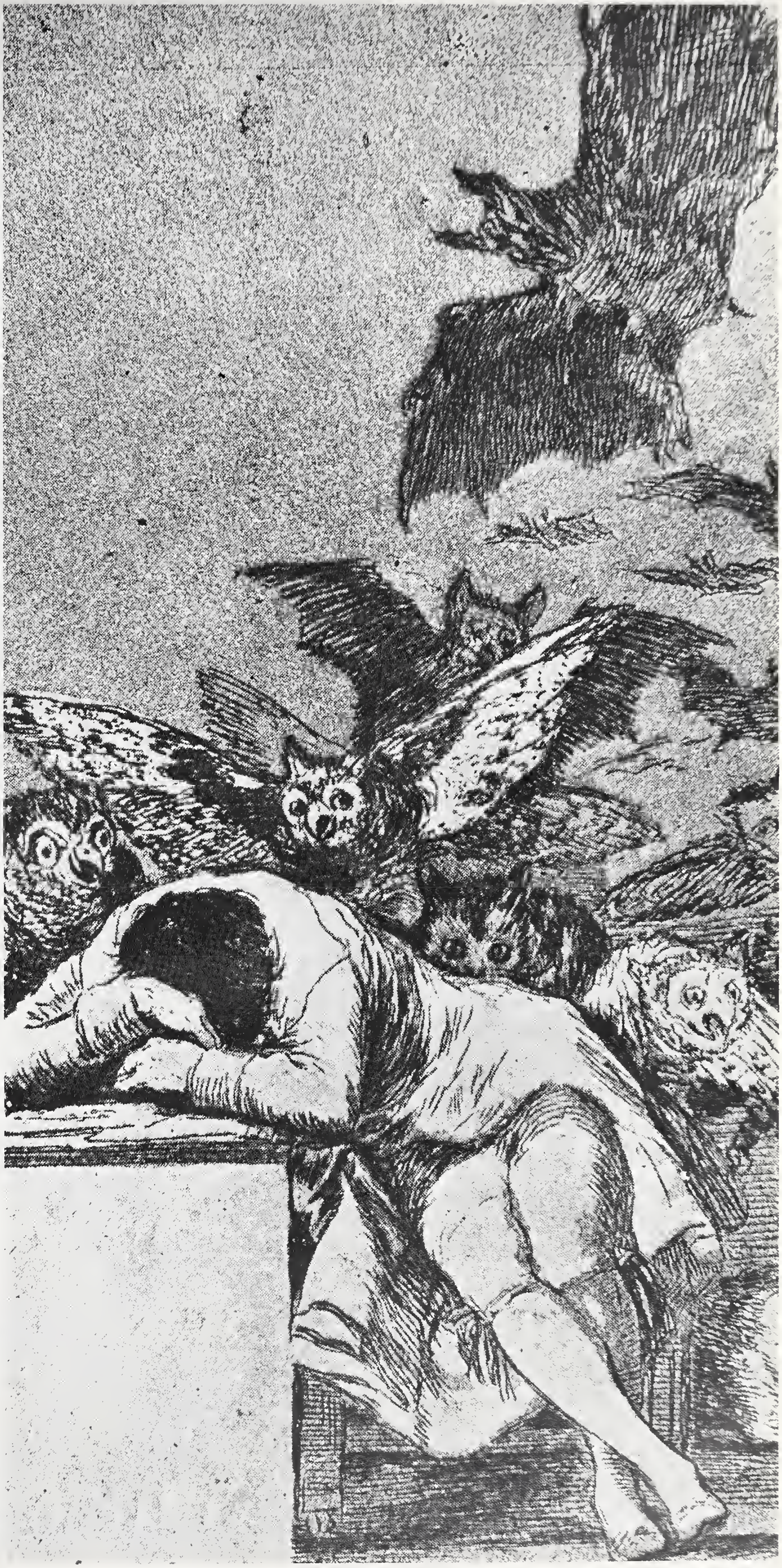
In 1907 he met Freud, and for long remained his foremost disciple. However, his own psychiatric work soon led him to question some of Freud's fundamental principles. Freud, he believed, laid far too much stress on repressed sexual tendencies in the production of nervous disorders. Instead of seeking the main causes in forgotten infantile experiences, greater importance should be attached to the effects of emotional conflicts, and to the strains and stresses of the patient at the time of his breakdown. Jung's concept of the 'libido', which in Freud's usage meant the energy of the sexual instincts, was that of a kind of general emotional energy, with sex, fear, anger, and the like as merely some of its specialized forms. His book on *The Psychology of the Unconscious* (1912) included criticisms too drastic for Freud to brook. This led to a final rupture a year later. Thereafter Jung preferred to call his theories and therapeutic methods 'analytical psychology', leaving the older description 'psychoanalysis' to Freud and his more faithful followers.

Temperamental Types

Freud's aim was to develop a dynamical theory of mental structure and mental processes which would be universally applicable. Jung, on the other hand, largely as a result of his early experimental studies, became profoundly impressed by the influence of innate individual differences. These he sought to classify in terms of temperamental types. His first and best known distinction was between the 'extravert' and the 'introvert'. The 'extravert' is one whose interests and emotions are directed predominantly towards the external world of Nature and other persons; the 'introvert', one whose interests and emotions are directed predominantly towards the inner world of the self and his own private thoughts and feelings. Later he proposed to subdivide mental processes into four primary activities – sensing, feeling, intuiting and thinking. According as one or other of these activities tended to dominate the life of the extravert or the introvert, he was thus led to distinguish eight 'psychological types'. The contrast between the extravert and the introvert has since been abundantly confirmed by experimental and statistical research except that, instead of clear-cut 'types', most present-day psychologists prefer to talk of 'tendencies', varying in degree.

Perhaps the most characteristic feature in Jung's conception of the structure of the mind is his belief that below the 'personal unconscious' consisting of the half-forgotten relics of the individual's past experiences from infancy onwards, there is the deeper layer of the 'collective unconscious', which contains the persistent after-effects of the primitive experiences of the human race during the earlier phases of its evolution. Thus it includes not only what are commonly called instincts – the impulses of sex, fear, aggression, parental love, and the like – but also certain 'primordial images' or ways of thinking, which Jung termed 'archetypes'. These he described as 'inherited complexes'. They may be discerned most clearly in the analysis of dreams; but they tend to mould all our attempts to interpret the universe as a whole – mythology, religion, philosophy and even science.

One of the commonest archetypes is the so-called 'father-figure', often pictured as a wise and masterful old man, the representative of authority and power. Another is that of the Great Mother, the embodiment both of fertility and of benevolent protection. The serpent or dragon commonly stands as a symbol of evil. As in heraldry, various animals – the lion or leopard, the sheep or lamb, the eagle and the raven – occur again and again as emblems of certain quasi-human characteristics. Some of the archetypal conceptions, however, are relatively abstract,



Bats and owls swarm over the head of a dreaming man; a painting by Goya. It is in the analysis of dreams that Jung's concept of 'primordial images', patterns of thinking, or archetypes may be most clearly discerned

for instance the polar opposites of male and female, hate and love, repulsion and attraction, which so often appear in both popular and scientific thought.

When Jung first developed his concept of innate archetypes, it was widely believed that acquired habits and ideas might eventually become hereditary, so that recurrent experiences of primitive man might be transmitted as part of our common racial inheritance. Today almost every biologist rejects the theory that characteristics acquired by the individual can so affect the germ-plasm that they reappear in the offspring. There is no doubt about the frequent emergence of these symbolic concepts in the folklore, superstitions and religions of widely separated races. Nevertheless, most contemporary anthropologists regard them as due, not to inheritance, but rather to the early diffusion of primitive culture. Jung, in his later replies to biological critics, contended that his own theory of archetypes did not necessarily entail the direct inheritance of experience as such, and suggested that they might be an indirect effect of natural selection, operating during man's prehistoric evolution: as a result 'all human brains would to some extent be similarly differentiated'.

Secret of the Golden Flower

In the course of his therapeutic work Jung discovered that one of the commonest causes of nervous breakdown was 'loss of religious faith'. For this, the strictly materialistic and fatalistic outlook of Freud and his followers seemed to provide no cure. To combat this growing materialism Jung's main interest began to turn (as he expressed it) 'from therapy to the art of living'. Most of his later studies were concerned, not with psychiatry, but with topics that his colleagues and critics dismissed as 'antiquated superstition, unworthy of a genuine scientist's interest or attention' – alchemy, astrology, spiritualism and popular folklore. Even if wholly false, so he maintained, the reasons for their widespread prevalence called for psychological investigation.

As a pastor's son, he had always been both interested in, and critical of, the traditional religion in which he had been reared. Quite early in life his curiosity had been aroused by the accounts brought back by missionaries and others of the religions of the ancient East, particularly by the Chinese 'meditation school' and by Indian yoga, wondering whether they might be adapted for psychiatric treatment. In 1928 he published, jointly with Richard Wilhelm (an authority on Chinese philosophy), a book called *The Secret of the Golden Flower*. The 'secret' was the familiar conception that (in Jung's words) 'man is a cosmos in miniature, and is not divided from the Great Cosmos by any fixed limits; Tao, the Undivided, all-embracing ONE, gives 'rise to two opposite reality-principles – Darkness and Light, Yin and Yang'. The 'Golden Flower' is a form of meditation aiming at their reconciliation. This suggested to him the idea of 'individuation' as an aim both for psychotherapy and 'the conduct of life'. 'Individuation' is his term for integrating the personality 'so that the person becomes in the true sense an "individual"'.

Syndication International

Most of Jung's later studies were concerned, not with psychiatry, but with alchemy, astrology, spiritualism and folklore: in certain esoteric teachings he discerned 'a profound philosophy which is nothing if not practical . . .'

But there seems to have been a more intimate reason for this radical change in the direction of his investigations. In his autobiography *Memories, Dreams, and Reflections* (1963), he describes a quasi-mystical experience of his own during a serious illness at the beginning of 1944. When, according to his physician, he was actually at death's door, he felt himself caught up out of his body in a state of ecstasy into the remoter part of the heavens, and seemed on the point of entering an illuminated temple. 'The whole phantasmagoria of terrestrial existence was stripped from me; I became a historical fragment'. He wondered what would happen next and felt that as soon as he entered the temple he would receive the answer. At that moment he heard his doctor's voice recalling him to earth. From the time of this experience he dated what he described as 'the second and most fruitful half of my long life'.

In the same book he related how he himself was apparently endowed with paranormal powers – telepathy, precognition and even psychokinesis (psychic control over inanimate objects – see PSYCHOKINESIS). Among other instances he recalls a discussion on parapsychology with Freud, who in those days rejected such ideas as nonsensical, though later he accepted them. On this occasion Jung twice demonstrated his powers to Freud; and an extant letter from Freud himself attests the 'poltergeist phenomenon' so produced. It was, he says, to gain a better understanding of his own mystical and paranormal experiences that he was driven to search for historical parallels. Suggestive explanations and examples he thought might be discovered in the writings of the early alchemists, such as 'the visions of Zosimos' (an Egyptian of the 4th century), and particularly the cryptic disquisitions of his own compatriot, Paracelsus (see PARACELSUS). 'Here', says Jung in his *Paracelsica*, 'seems to be the bridge that has led from early gnosticism to the modern psychology of the unconscious'.

The Alchemical Heritage

'Alchemy', he observes, 'has been called a dream of primitive medicine'; and, like ordinary dreams, he argued, its superficial or 'manifest content' might at once conceal and symbolize a deeper 'latent content'. It was by no means a mere bogus science practised by mercenary charlatans. Philosophers like St Thomas Aquinas, physicians like Sir Thomas Browne, scientists like Sir Isaac Newton had studied it. Like gnosticism, alchemy appears to have originated in the Hellenistic culture of Alexandria in Egypt. The Egyptian metallurgists possessed the trade secrets of extracting and purifying the 'nobler metals', gold and silver, for the wealthy, and cheaper imitations for those who could not afford the ornaments of the rich. The operations carried out in the laboratory were interpreted in terms of Aristotelian physics and Alexandrian Neoplatonism (which also influenced early Christian doctrines). A leading conception was that the microcosm – the world of man – mirrored the macrocosm – the universe as a whole, with the heavenly bodies. Mesopotamian astrology thus became closely linked with alchemy. Each metal had its celestial counterpart: gold was associated with the sun, silver with the moon, quicksilver with mercury, and so on. To effect the 'great work' of transmutation, 12 successive laboratory processes, associated with the 12 signs of the zodiac, were necessary. And the astronomical symbols were borrowed to represent the chief chemical substances and processes.

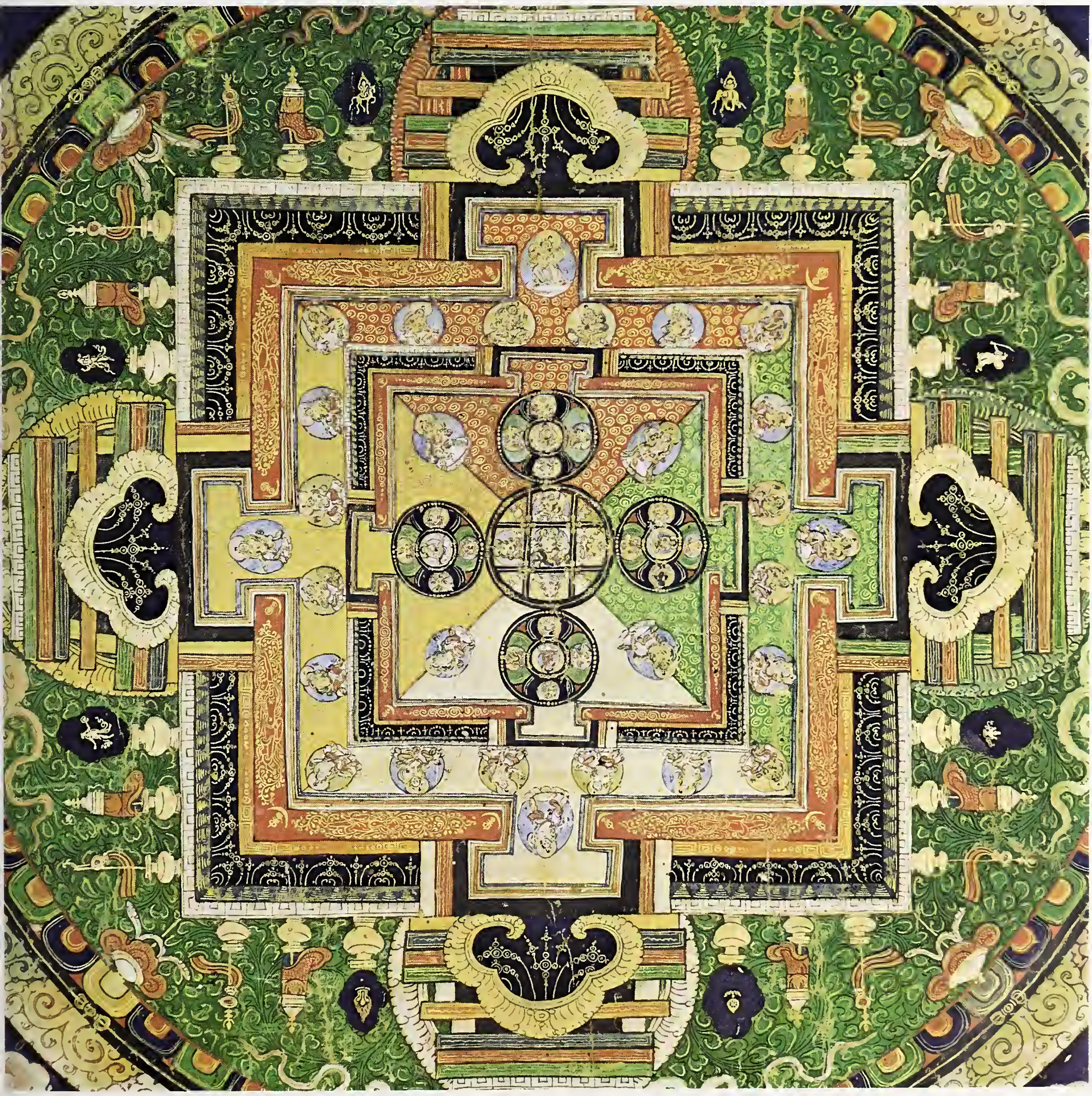
As Jung points out, the explanatory theories, like those of the modern scientist, were often suggested by more or less fanciful analogies. Later alchemists were frequently physicians, and consequently thought of the chemical processes as analogous to those of human physiology and medicine. Just as lowlier animals had to be sacrificed, cleansed and burned before they could live again as part of the human body, so the humbler metals had to be 'killed, washed, and fired' before re-emerging as nobler metals. Ideas were introduced from Chinese alchemists who regarded the transmutation of baser metals into silver and gold as of secondary importance; their own aim was rather to supplement the use of herbal medicines, which served to cure minor ailments, by a pill or elixir prepared from minerals and metals, which might confer immortality.

All these ideas reappear in the writings of Paracelsus. Jung maintained that Paracelsus should be regarded, not only as the founder of iatrochemistry (the application of chemistry to medical theory), but also of psychological medicine, since he professed to cure not only physical but psychical disorders as well. In its psychological aspect, he believed, Paracelsan alchemy is 'a path of salvation for the soul'. Jung was one of the first to emphasize the fact, which present-day historians of chemistry now fully recognize, that alchemy had both an exoteric or popular aspect and an esoteric or secret one. Exoteric alchemy was largely centred on the preparation of the Philosophers' Stone — a magical substance capable of converting lead, tin and copper, not into a compound or alloy, but into 'purified' metals such as silver and gold (see PHILOSOPHERS' STONE); esoteric or mystical alchemy regarded these mundane transmutations as symbolic of a devotional system by which sinful man could be transformed into a perfect and immortal being.

Expressing the Inexpressible

Underlying the teaching of the esoteric school, so Jung contended, we can thus discern 'a profound philosophy, which is nothing if not practical, and therefore a religion rather than a science or a metaphysic'. The symbolism of the Judaeo-Christian religion was that of a sheep-rearing and agricultural community; and its symbols and rituals — bread and wine, the blood of the lamb, the sacrifice on the altar — seemed inappropriate to the bolder thinkers of the early Renaissance. They therefore sought to express their religion and their conception of the universe and man's destiny in what they took to be a more up-to-date and scientific symbolism. The reason why symbolism was necessary was not merely that the religious doctrines

18th century Tibetan mandala, a mystical diagram often used in Eastern meditation. Quite early in his life Jung became interested in the religions of the ancient East, particularly in the Chinese 'meditation school' and Indian yoga, believing that their techniques might be adapted to psychiatric treatment



Museo Nazionale di Arte Orientale, Rome

themselves would have been condemned as heretical, but because 'the inexpressible can only be expressed in terms of symbol and myth, parable and allegory'.

Jung made a couple of brief statistical studies to check predictions drawn from astrological horoscopes, and believed that on the whole the results confirmed them; but he fully recognized that his methods were too simple to carry conviction. Partly to explain the way in which celestial phenomena might affect human life, he put forward what he called the 'principle of synchronicity'. Natural science has commonly treated causation as the supreme explanatory principle; and causation implies temporal succession. However, events that are not successive but simultaneous may, he maintained, also be connected in a manner which appears intuitively meaningful. This supplementary principle would furnish an explanation of such paranormal phenomena as telepathy and clairvoyance – examples of which he quotes, not only from the literature of psychical research, but also from his own experience.

In several of his writings he discusses the possibility of the survival of the individual mind or personality after death and of its pre-existence in an earlier incarnation. On both these topics, he declares, he has no evidence of his own to offer. He thought it quite conceivable that the phenomena cited in support of such doctrines might really be no more than 'projections of the unconscious'. The most we can safely assert, he says, is summed up in a dictum of the American psychologist, William James: 'Whatever it may be on the *further* side, the 'more' with which we seem to feel connected in religious and mystical experiences is on its *hither* side essentially a subconscious continuation of our own conscious life'.

(See also ALCHEMY.)

CYRIL BURT

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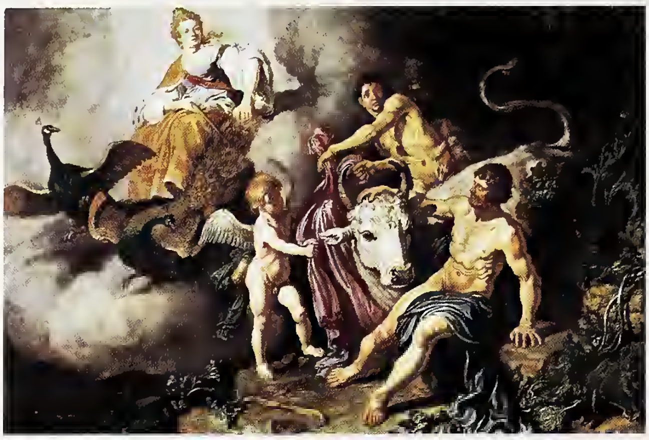
Juno

In Roman mythology, the wife and sister of Jupiter, identified with the Greek goddess Hera; she was the queen of heaven and protectress of females; she was particularly associated with childbirth and with the month of June, which was considered a favourable month in which to marry: at Roman weddings the bride's girdle was consecrated to Juno.

See HERA.



Michael Holford, National Gallery

The elaborate and curious prohibitions which the special priest of Jupiter had to observe attest to the overriding importance of the father of the gods to the Romans; similarly, in astrology, those influenced by the planet Jupiter are likely to be dominant characters and leaders of men

JUPITER

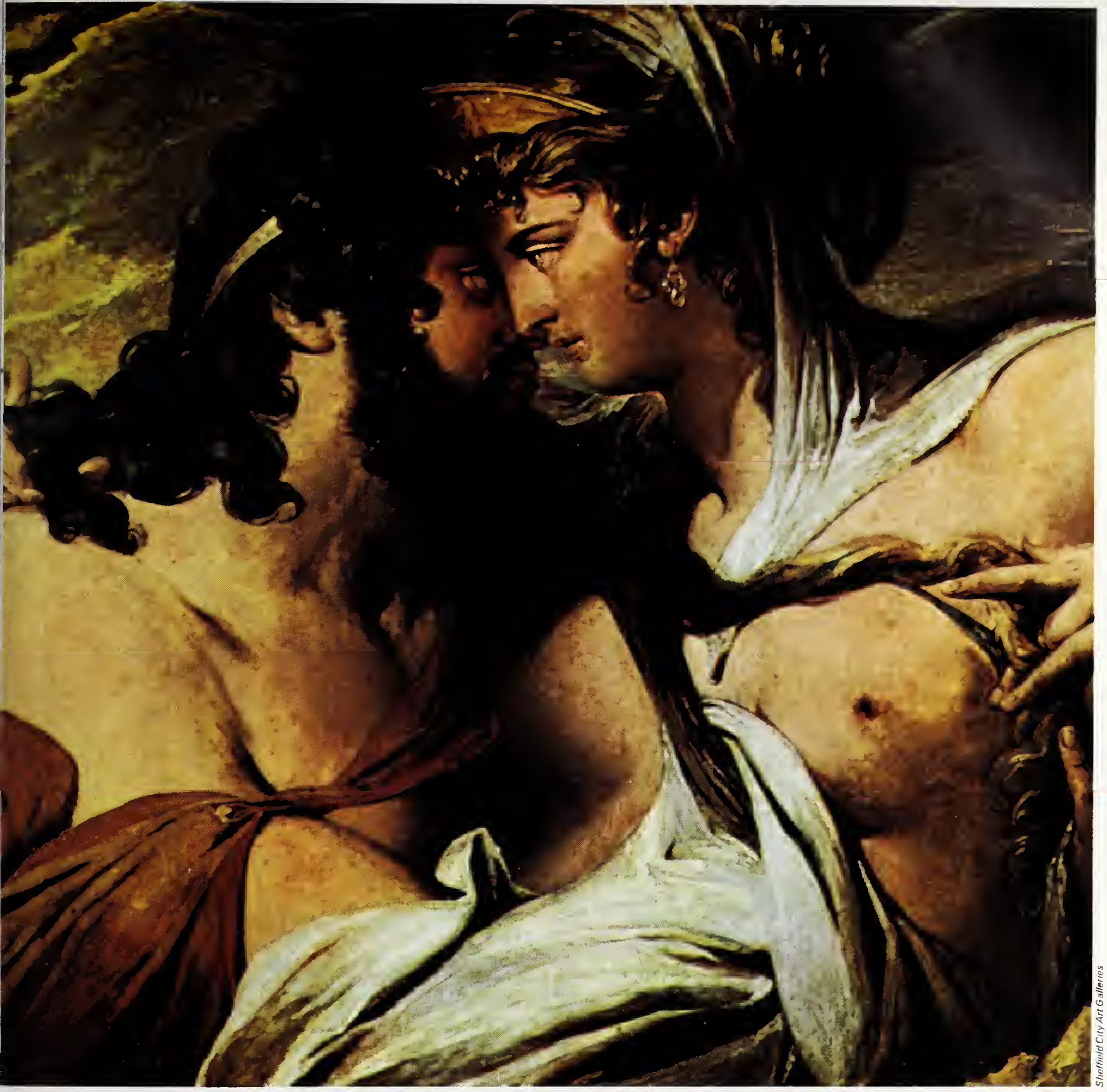
ROME'S MOST IMPORTANT and powerful god, Jupiter came to Italy with the migrations of Indo-European speaking people. His name's first element, giving us 'Jove', is related to the Greek Zeus and to the Latin and Germanic words for 'day'. Its second element is simply 'father', bestowed on him and a few other Roman gods, just as Zeus was often so addressed. In their own literature the Romans transferred the many tales of Zeus to his Latin counterpart. Jupiter's cult was found in most parts of Italy and his functions readily became fused with those of Etruscan, oriental and north European gods of like character.

In Italy Jupiter was revered as lord of sky and daylight. Rain and its consequences were owed to him. Thunder and lightning were sent by this god whom the Romans majestically represented with the thunderbolt and eagle which otherwise adorned every military standard. Because the ancient Italians trusted to natural phenomena in ascertaining the divine will, both thunder and lightning, together with the flights of certain birds were scrupulously observed as sent from Jupiter. All important public business could be validly transacted only if and when such heavenly signs were propitious. The Romans developed the interpretation of the signs into a fine art, the 'auspices' (see AUGURY). Official consultation of Jupiter probably led the Romans to accord him pride of place among the political gods of the state religion. Since Zeus, too, enjoyed a comparable position in many Greek city states, the Romans and others may have imported into Italy the idea of the god as a defender of the people.

Jupiter's religion exhibits a number of cult practices. On the Aventine Hill, for instance, Jupiter Elicius had an altar, or a mere stone, by which the Romans could summon heaven's gift of rain. Smaller stones might be employed to solemnize oaths, for Jupiter also stood as guarantor of man's good faith. This aspect of his worship strengthened Roman political reliance on Jupiter because he sanctified the many treaties which played a fundamental part in ancient warfare and diplomacy. Besides stones, some trees such as the beech and certain oaks were sacred to Jupiter; this attachment apparently arose from their relative susceptibility to his lightning. Thanks to his control of the rain, the god was beneficial to Mediterranean farming, and one of Jupiter's many festivals concerned successful grape harvesting.

Not only Rome's chief magistrates but also a priest and his priestess wife, the *flamen Dialis* and *flaminica*, ministered to Jupiter. No priesthood supplies a better index to the primitive quality which marks Rome's old religion. The flamen was compelled by law to observe and eschew many practices to which no other priest was bound, with the object of protecting him from pollution. Jupiter's flamen was forbidden to mount a horse, gaze upon the army, swear an oath, touch a corpse or enter a sepulchre; he must not wear a ring unless perforated and without a stone, lend fire from his hearth unless for prescribed rites, knot his clothing or hair, or walk under grape bowers; he was not permitted to touch or speak of female goats, uncooked meat, ivy or beans, or to eat leavened bread, or to uncover himself out-of-doors where he was seen by his god. On the other hand, he was required to have his hair trimmed only by a free-born barber, and the hair trimmings and nail parings were buried under a fruitful tree; to sleep on a bedstead whose legs were smeared with clay; to sleep no more than three nights away from home; to allow no one to sleep in his bed and to keep sacrificial cakes at its foot; and at all times to wear his special white pointed cap *(apex)*. By an outmoded ceremony he wed only a lady of his patrician caste whom he might not divorce; if she died, he quit the priesthood.

His priestess wife, the flaminica, was bound by her husband's restrictions and by a few of her own. For instance, she wore specially dyed clothing, kept a twig from a fruitful tree in her elaborate head-dress, and did not ascend a ladder beyond the third rung. On certain days, she might not comb or arrange her hair although she



Sheffield City Art Galleries

Jupiter was the chief god of the Romans and like the Greek Zeus had many loves; despite his unfaithfulness, Juno was a determined wife and made frequent attempts to win back her husband: *Jupiter beguiled by Juno,* by Barry

apparently still wore the head-dress. Some of these restrictions obviously belong to the priest of a sky god; others are simple taboos against flatulence or corruption by the dead. It is little wonder that towards 200 BC the flamen botched a sacrifice, thereby forfeiting his office and that thereafter eligible candidates for the priesthood rarely came forward. Ceremonial limitations left many priestly functions to the chief magistrates, the consuls.

Gorgeous Spectacles

In matters of war and government the Romans ever looked to Jupiter for help and advice. His major shrine on the Capitol gave him the name *Capitolinus* although the official style was *optimus maximus* 'best and greatest'. This temple had three chambers, one each for Jupiter, Juno and Minerva. In the central chamber stood his statue garbed like a triumphant general in resplendent toga. Every fifth year the statue's complexion was reddened with lead paint. The god, as well as his triumphant model, had once been smeared with the blood of a fallen foeman. Founded by Rome's last Etruscan king, its liturgy was partly inspired by the Etruscans although the temple was dedicated by the new republican government in 509 BC. The god's puissance among the Romans encouraged them frequently to convene voting assemblies in its precinct. On the same height was situated the small temple of Jupiter Feretrius, a god of oaths. On its walls hung three sets of armour taken by Roman chief magistrates from enemy chieftains whom they had slain in battle with their own hands.

Jupiter enjoyed cult through public games that began as religious ceremonies and developed into those gorgeous spectacles for which the Romans were renowned. Feretrius's games included boxing matches and foot races held on oiled animal skins. Others comprised chariot races and, later, stage-plays produced under Etruscan and Greek influence. Like the triumphal games to which they are related, Jupiter's festivals were preceded by a lavishly-mounted parade of statues of almost every deity installed at Rome, of state priests and the magistrates. The statues were borne upon platforms which also held paintings and religious paraphernalia. His games fell in September, October and November and at one time totalled 29 days. On 13 September, he received a banquet in return for the rain which had made possible the harvest.

Of equal historical importance was the festival of Jupiter Latiaris on the Alban Mount. Since time immemorial the Latins foregathered to offer annual sacrifice under a rotating presidency from the several constituent peoples of Latin stock. In later republican times the sovereign Roman consuls presided over this religious remnant of a Latin league. A truce of the god secured the sharing of the meat of sacrificial victims by the assembled Latins or, later, by their representatives. From an imperial point of view the Roman consul could no more omit this ceremony than he could fail to greet Capitoline Jupiter before and after his military expeditions.

While in late pagan times Jupiter's divinity attracted astrological and philosophical speculation and quickened religious syncretism (or intermingling), his Roman cult retained the savour of its simple beginnings and propagated veneration of the Empire's greatness. From first to last the Romans acknowledged him as their patron and lord.

R. E. A. PALMER

The Kindest Planet

Ever since the development of astrology as a study in itself in the 7th century BC, Jupiter, the largest of the planets, has been supposed by astrologers to be the most kindly-disposed of them, and for that reason is often spoken of in astrological literature as 'the greater benefic', the lesser being Venus, which is smaller. The zodiacal sign ruled by Jupiter, even when he was still the father of the gods and not yet a planet, appears always to have been Sagittarius.

Jupiter as a planet is constantly associated with wealth, high position, getting one's own way, promotion, prosperity, and all forms of status. Anyone who wants to choose a time to begin an undertaking, to make sure that it shall not go wrong, would be advised by an astrologer to pick a time when the Moon is going to be in a strong 'good aspect' of Jupiter. Similarly, if he chooses a time when Jupiter is fortified (that is to say, when he is in a favourable position), there should be no financial difficulties.

Although the chief association of Jupiter is with money matters, he is also concerned with social position, so that any question connected with snobbery can always be answered by examining the aspects of Jupiter. He is also 'the greater benefic' in an entirely general way, and signifies success of any kind, including the recovery of health. Success is always thought to be indicated by the influence of a favourable planet, so even if one were setting out to commit a burglary, say, or any other crime, it would be prudent to try to have Jupiter on one's side. Even if this precaution did not lead to financial gain, it might bring luck to one's illegal enterprise by causing a policeman to look in the other direction at the critical moment.

The signs ruled by Jupiter are Sagittarius, the Archer, which is regarded as positive and masculine, and Pisces, the Fishes, which has been described as negative and feminine, though the sexes symbolically allotted to these two signs should not be taken too seriously. Both signs have a touch of that happy-go-lucky optimism which is one of the most characteristic gifts of Jupiter to his natives.

Typically, a person born under Jupiter will be good-looking, if not handsome; like those born under Leo, although to a lesser extent, he will have the dignity of a natural ruler. He knows what is due to him and expects to receive respect accordingly. He will probably have an impressive manner and in consequence is likely to be elected to official positions in clubs and other organizations. Such men are often successful businessmen or heads of companies, for they like making money. They usually uphold the established order and their dress is conventionally respectable.

People whose horoscope is dominated by Jupiter in his less favourable position spend their lives betting but are unlikely to meet with much success. Looking on the bright side, however, they may well win a competition, be promoted unexpectedly, or meet with some other kind of unforeseen good fortune.

Until a century ago, travellers in lonely parts of India ran the risk of being ritually strangled in honour of Kali, the black-faced, vampire-fanged goddess who represented the terrifying aspect of the Earth Mother

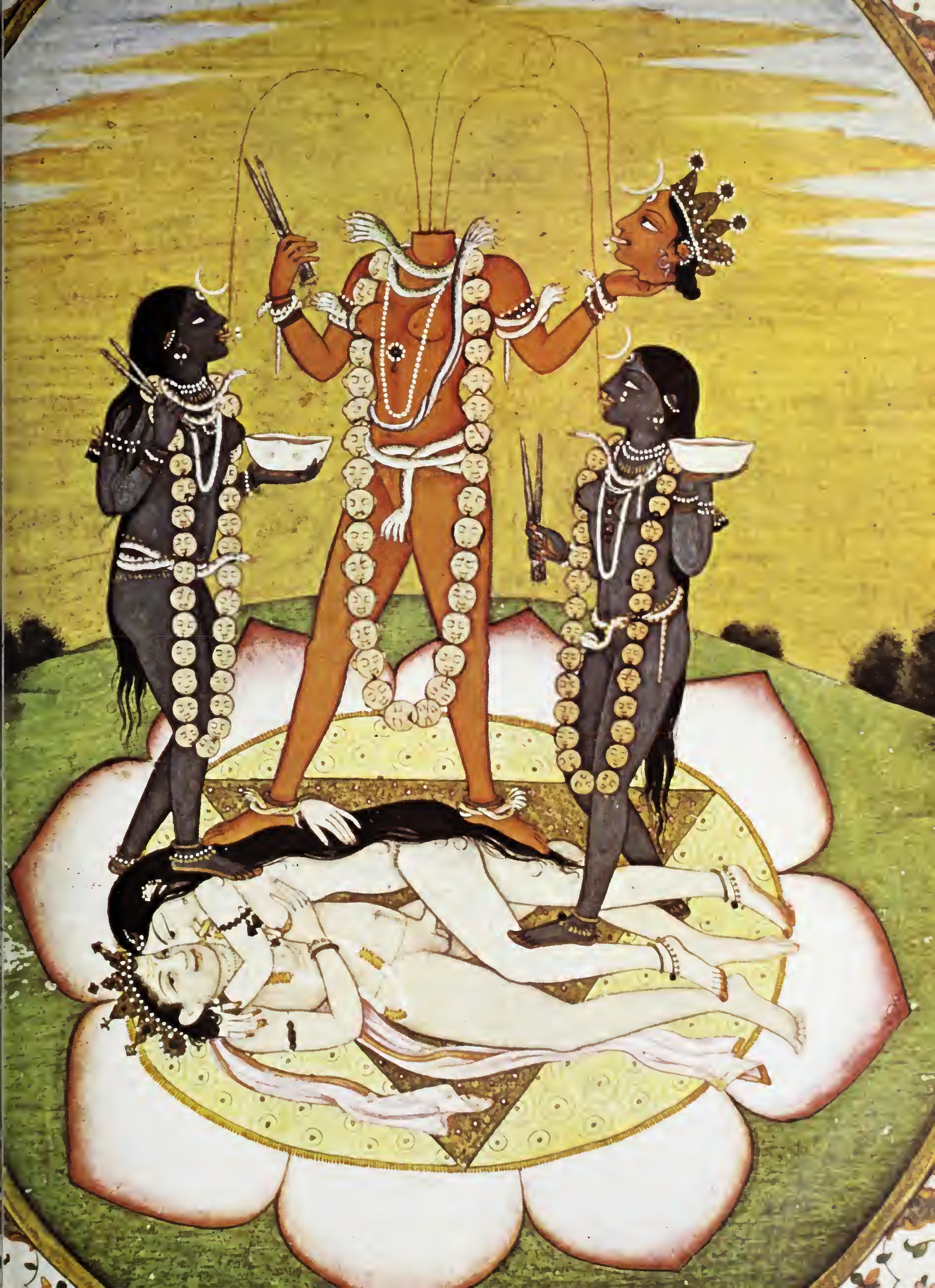
KALI

THE CREATIVE DEITY of the universe was regarded in a number of religious systems from earliest times as a Great Mother, a fertility goddess, carved or modelled with generous breasts and ample haunches, giving promise of the full measure of the earth's abundance. Through the ages this mother goddess developed several subsidiary aspects besides the nourishing and maternal being who was the universal provider. These aspects became separately personified and were worshipped as varying manifestations of the great deity. Frequently she was a sex goddess, a courtesan or divine harlot. Sometimes she was the goddess of illicit love; sometimes the devoted spouse, or the spotless virgin.

But there was yet another face, an awe-inspiring image typifying the deep-seated dread aroused by the unpredictable hazards of man's existence. This dire concept of woman recurs in mythologies the world over. The benign mother-protectress then emerges as a goddess of warfare, of the chase, of pestilence, of blood sacrifice and death, and the other manifold terror-shapes which invest the primordial and mysterious Female in man's mind. As such she stands for the cruel, unpitying, avenging side of the cosmic process. In classical myth these qualities manifest as the child-stealing Lamia, the Harpy, the Gorgon and the Fury; in Tibetan Buddhism as the wrathful and destructive female demons. Hinduism has a host of such deities, but in none are these attributes more forcefully conceived than in the figure of the goddess Kali.

The name Kali means 'black'. She may be

An 18th century painting of Chinnamasta, a manifestation of the bloodthirsty Kali: the goddess represents the terror side of cosmic female potency and is shown standing on the love god Kama-deva in union with his wife Rati



called the Indian counterpart of black deities who appear in the pantheons of several old religions. Ancient Egypt had a Black Isis; Rome had a Black Venus, and a Demeter *Melaina*, 'Black Demeter', was the Greek version of the dark-visaged goddess.

But Kali probably takes precedence in the hierarchy of black-hued deities because although her blackness may ultimately be due to her tropical, aboriginal inheritance, she is in essence Blackness personified, ruling over all the dark elements of Nature.

Black Strangler

In Hinduism the mother goddess assumes a variety of forms, several of whom are the wives of the god Shiva, each symbolizing an aspect of his being. These aspects, taken collectively, represent the female cosmic principle, known as Shakti. Shiva's power is effective and can operate only through his Shakti, an all-pervading female potency that suffuses the universe like a vast web in which the manifest world is enmeshed and on which the sequence of the human puppet-drama is played out. Kali represents the terror side of this Shakti principle. Her presence gives not only shape and reality but also a fierce vital energy to the things that exist. She is the dynamism of the cosmos.

Traditionally Kali is portrayed as an emaciated hag with a very dark complexion. Often she is shown with bulging bloodshot eyes and matted hair. She wears a necklace of human skulls and a girdle of human teeth. Between protruding fangs her long pendulous tongue drips gore. Human entrails are her especial delight. In the bony fingers of one hand she holds a human head, and in the other the blood-stained sword with which she has severed it. Her two other hands are raised to encourage or bless her devotees. Occasionally she is shown holding a rope to strangle her victims, and an iron hook to impale and drag them to their doom.

Closely linked with Kali and frequently identified with her, particularly in Bengal, is the goddess Durga, commonly depicted riding on a lion or tiger and accompanied by eight female demons who gnaw at the bones that remain after she has feasted.

Kali is held responsible for smallpox, plague, cholera and other pestilences that beset mankind, and for the high fevers that rage before death. Regular blood sacrifices are therefore performed to propitiate her wrath and gain her favour, and until the middle of the last century these not infrequently included the immolation of human beings. On one occasion, in 1830, a rajah sacrificed 25 adult males in her honour, and in various scattered communities her followers offered her a human victim or two when occasion demanded and opportunity offered. In the shrine of Danteshwari (dedicated to the 'Fanged Deity') in Bastar, Central India, human heads were regularly presented at her altar.

Most other gods of India today are satisfied with simple offerings of flowers, coconuts, rice and fruit, but Kali remains the chief goddess to whom blood sacrifices continue to be made, though owing to the restrictions imposed by enlightened legislation the victim is now usually a goat.

Demons Born from Blood

Certainly the most ardent and extreme of Kali's worshippers were the members of the once widespread secret society called Thugs. Their name comes from a Sanskrit word meaning 'conceal', and they had good reason to be secretive about their cult, for they were professional stranglers who terrorized the Indian highways for centuries, waylaying and garrotting unwary travellers as a pious act of devotion to their goddess (see THUGS).

The legend goes that Kali once had an encounter with a demon and decapitated him. But to her dismay she saw that from every drop of his blood there sprang another demon equally ferocious, and as each was slain other demons arose from the spilt blood. The goddess finally tore off the border of her garment, twisted it into a rope and used it to strangle her demon adversaries. She then applied her vampire fangs to their throats and drained their blood.

In commemoration of this event Kali summoned a few select devotees and ordained that they should henceforth strangle human victims in her honour. On a clay dummy she taught them the art of doing this correctly with a *rumal* (handkerchief) and presented them, as an emblem of their religion, with one of her curved fangs, which the Thugs worshipped as their sacred pickaxe. The practice of *thuggee* remained an accepted part of the dangers of travel in India into the 19th century.

Kali has been the subject of innumerable legends, songs and sculptural representations throughout India's long history. What is perhaps her earliest prototype can be seen in the Indus Valley civilization which flourished between 2500 and 1000 BC, where one of the seals shows a mother goddess standing under a fig-tree awaiting the sacrifice of a goat which a worshipper is bringing to slay before her. She appears in the *Mahabharata*, the great epic of India, exulting in flesh and animal sacrifice. In subsequent literature she is the exterminator of demons, but also *Kali Ma*, 'Mother Kali', the great protectress, the granter of boons. Kali personifies the Permanent Reality of the Tantric texts, those medieval writings devoted to the Shakti creed. Reformist societies in India today still revere her as the Mother who nourishes but also punishes, and submit to her dread judgement both in this world and the next. The worship of Kali remains widely prevalent in Bengal among all classes of the population, and the biggest temple raised in her honour is that of Kalighata; Calcutta, which was built in the environs of a small village where the temple stands, is an anglicized version of this name.

Kali reigns supreme as the goddess of fatality who determines the destiny of things. The Greeks believed that retribution follows *hubris* or inordinate pride against the gods; but Kali is *nemesis* or retribution, which is undeserved. She expresses the terror that underlies every activity. Her influence is felt wherever fear and worry are present. In terms of modern psychology she represents the shadow side of the psyche; the sombre archetype of the *anima*, the female element that is the permanent guest within ourselves. Outside ourselves she is the looming menace behind Nature; ever present in what we believe is meant to nurture and mother us. Within us or without, she reveals her power in the dark flame that flickers like a panic band in the spectrum of existence. A frightening paradox: Kali Ma, the Dread Mother.

BENJAMIN WALKER

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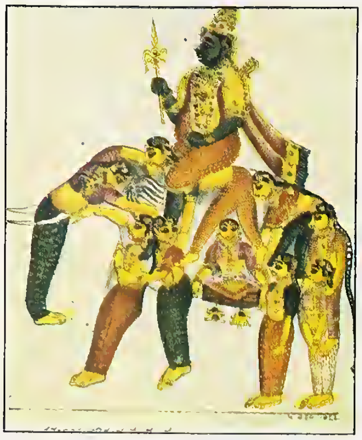
Kama

The Hindu concept of Desire, personified as the god of love and depicted as a beautiful youth riding a bird or elephant, armed with a bow made of sugar-cane; his chief festival, *Madanotsava*, was celebrated by dancing and singing, culminating in sexual union: it is recounted that Desire was the first thing that stirred at the dawn of creation, Kama's power over humanity henceforth ensuring the continuing creation of the world.



KAMIKAZE

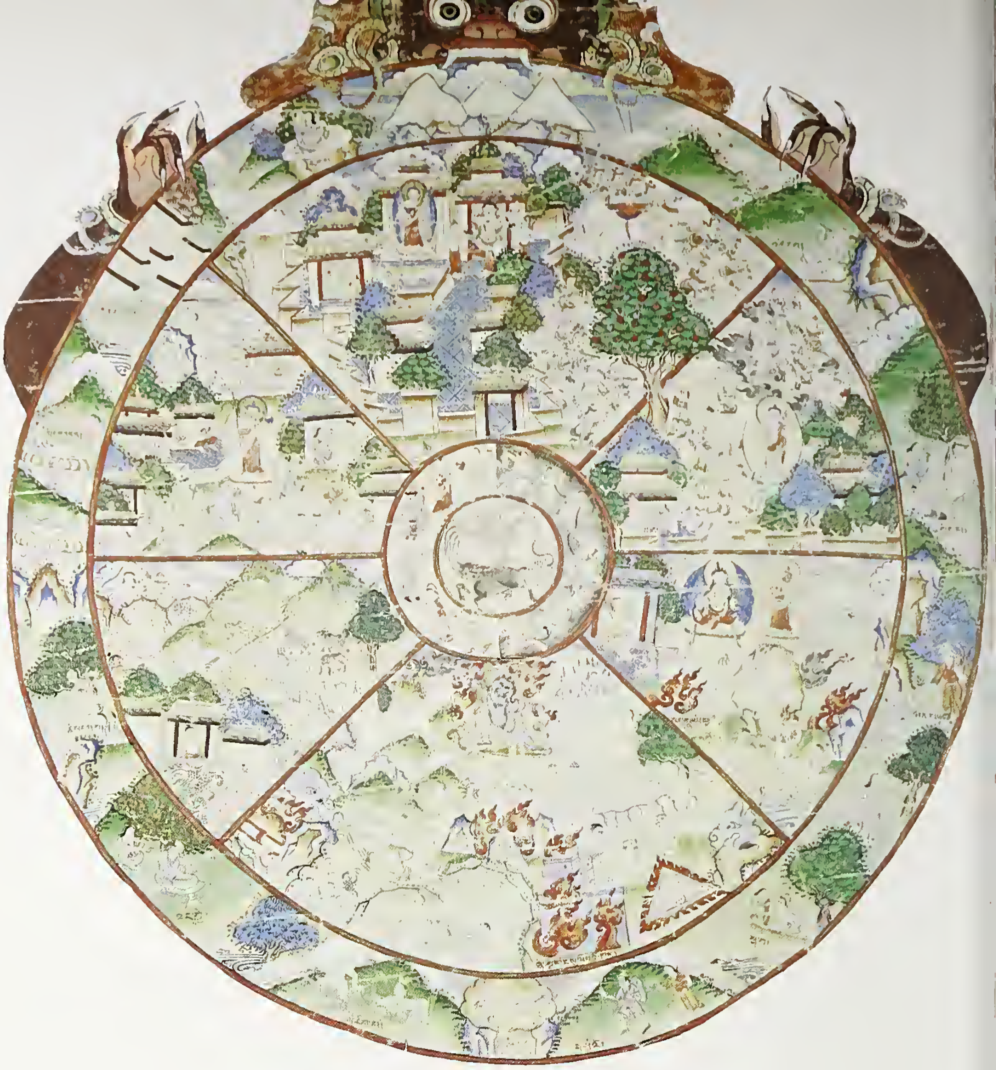
'EVERYONE TALKS about fighting to the last man and the last round,' General Slim remarked during the war in Burma, 'but only the Japanese actually do it.' Among the most dramatic examples of the Japanese conviction that death is preferable to the dishonour of surrender were the attacks made by *kamikaze* pilots on American and Allied warships in the Pacific during the Second World War. The pilots were told that in their heroic efforts to save their Emperor and country from defeat, at the cost of their own lives, they would become gods. They attempted to crash their planes, which were loaded with bombs, onto enemy ships. Many of them were shot down before reaching their objectives but they sometimes caused sinkings and heavy damage. For instance, during the American assault on the Philippines, the *Nashville*, flagship of a task-force sailing by Surigao Strait to Mindoro, was struck by a kamikaze plane which crashed into the superstructure. The ship was put out of action, 131 men were killed and 158 wounded.

The original kamikaze, or 'divine winds', were the storms which dispersed Mongol invasion fleets in 1274 and 1281, and which were believed to have been sent by the gods of Japan. The belief that death is the honourable and desirable objective of the fighting man also goes back to medieval Japan, to the code of behaviour of the *samurai* warrior caste, which was later called *bushido* and survived the abolition of the caste itself. Bushido involved an ideal of utter loyalty and obedience which put a warrior's life totally at the disposal of his superior officer. The warrior regarded himself not so much as a man but as a weapon, a tool in the hands of his master, and his honour required that if he was ordered to die, he obeyed. Early in the Second World War the Japanese Prime Minister, General Tojo, enshrined this principle in the instruction that a soldier should be ashamed to surrender, however hopeless the circumstances. He should fight on until he was killed, or else kill himself.

Kamikaze pilots deliberately crashed their planes onto enemy ships, believing they would become gods by dying for their country

The law of cosmic requital for one's good and bad deeds, known as karma, is a central concept of all Hindu and Buddhist sects, the chief aim of which is the acquittal of the soul of its debts; this is achieved by successive rebirth until the slate is wiped clean

KARMA



'Every action, every thought, every passing wish is a link in the chain that tethers man more firmly to the wheel of birth-death-rebirth'; he must continue to return to earth until all karma, a basic concept in Buddhism and Hinduism, is expended *Above* and *Right* Two Tibetan examples of the 'wheel of life', to which all men are shackled

REWARD FOR the virtuous: punishment for the wicked. In one form or another this principle of elementary justice underlies every social and religious attitude. Throughout the world every society, however primitive or however far advanced, gives its prizes and its penalties according to a predetermined law. Worldly esteem, high estate, honour and a place in heaven after death, on the one side; disgrace, jail, failure, and the fires of hell on the other. This is the law in its simplest form.

It is fundamental to the Greek concept of *heimarmene* or destiny, the inescapable chain of cause and effect which arises from the pressure of impersonal forces upon personal behaviour, and which draws down reward or retribution. We get what we deserve. 'Heaven,' says Plato, 'is guiltless.' It is the rigid framework upon which the heroes of the great Greek tragedies were racked, for their own deeds, or for events played out at a distance by other protagonists, the repercussions of which were reflected in their own tragic fates.

It permeates the logic of the Hebrews as expressed in the book of Job (chapter 4) by Eliphaz the Temanite: '"Who that was innocent ever perished? Or where were the upright cut off? . . . those who plough iniquity and sow trouble reap the same."'

But in no religious system has the law of cosmic requital been more profoundly explored and become more deeply rooted than in Hinduism. In Hindu philosophy the term embracing the idea is *karma*. The word is derived from a Sanskrit root which signifies action, as implicit in every form of human activity, thought and feeling.

Deeds and thoughts are seeds. If what is sown is good, the fruit is good. If the seed is bad, the fruit is bad. The only significant contribution of a man's life consists in the sum total of his actions as they relate to his karma. Even so, the impact of karma may not be immediately evident on the physical plane; its final impress is stamped upon the invisible sphere and remains unseen. Like the hero of Oscar Wilde's *Portrait of Dorian Gray* we may live out our lives oblivious of the consequences of our actions, but like the portrait in the attic the soul is all the time undergoing a slow transmutation, reflecting in each line of its features the mounting consequences of every single deed and thought.

Logically considered, the karma doctrine is not without its beauty. It extends the principle of causation to the sphere of human conduct and commits a man to the obligations of a truly moral life. The precise accounting of human behaviour falls into an exactly balanced scheme, which seems to fulfil the requirements of a perfectly ordered and just universe. It provides an explanation for the existence of evil, inequality and injustice. It answers the problem of suffering with a reasonable explanation.

Karma determines our condition both in the next world and in the next life on earth. In a very literal sense we fashion our own fate. The doctrine's precepts might be called a metaphysical elaboration of the popular wisdom enshrined in such notions as that of a man being captain of his soul; or sowing a thought and reaping a destiny; or of the battle being lost for a horseshoe nail.

The Divine Essence

Hindu and Buddhist doctrines concerning what occurs after death vary to some extent with different theologians. How the soul is judged, and by which roads it travels via the moon, sun, stars and celestial abodes of the ancestors and the gods is not always consistently stated in the texts on the subject. Most agree that a judgement takes place in the Hall of Yama, situated in the underworld, where the record-keeper Chitragupta reads out the balance sheet of our deeds.

Those who in this life were so far advanced in purity and truth as to have totally avoided any evil thought or act, and who therefore have no entry in the adverse side of their ledgers, are translated immediately to the heavenly realms and enter the state of everlasting beatitude. In other words, those who have attained the highest degree of the soul's evolution have no residue of karma left, and they do not, like lesser mortals, have to repeat the earthly pilgrimage. For them ultimate emancipation is assured. They are merged with the Divine Essence.

All the rest, the innumerably vast majority of mankind, are predestined to return. The very good who fall short of perfection, the moderately good, the bad and the supremely wicked, must all come back. They must try again.

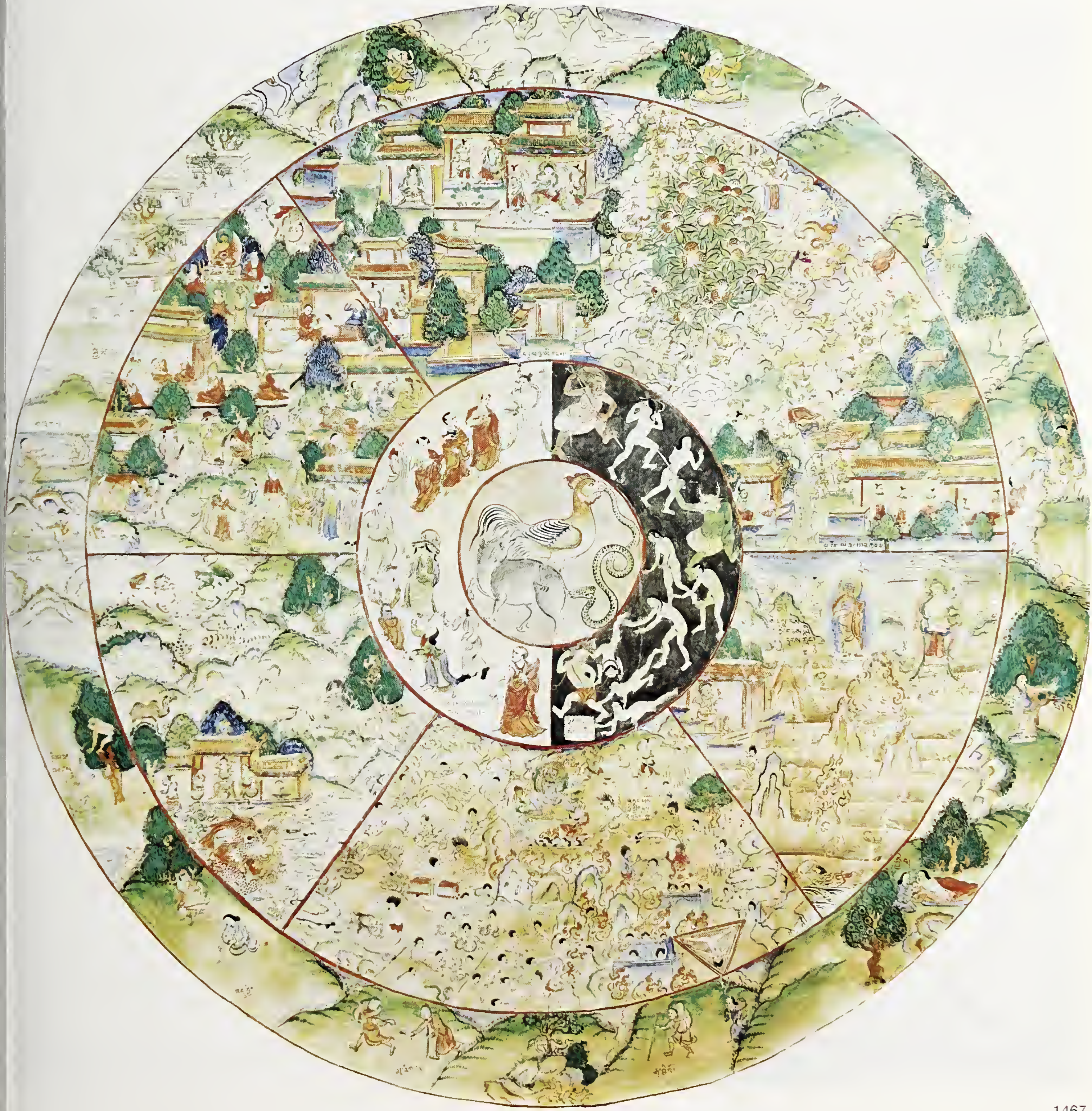
But before re-entering the physical plane each one receives his share of reward or punishment according to the way he has lived. For the virtuous the reward after death, according to some scriptures, is a period of joy in paradise. They taste the delights of bliss in the abode of the gods. The wicked, on the other hand, are visited with punishment in one of several hells appropriate to their transgressions. They suffer the pangs of thirst or physical torment. They are drowned in mire, prodded by fiends, suspended from the spiked branches of poisonous trees, or suffer in lakes of fire.

This interim punishment or pleasure does not, as one might suppose, liquidate the debt. Heaven and hell are mere interludes, a reminder, as it were, of what awaits them after their next birth. Having met his just deserts in the next world, man's account is not balanced yet. For the heavens or hells provide no permanent means of reparation or absolution. It is only on earth that imperfect acts can be wiped out. Earth is therefore known as *karma-bhumi*, 'karma-place'. Only here, in man's material condition, are actions generated; only here are evils expiated; only here is righteousness rewarded.

The vast majority of men are therefore fated to come back to earth, and to continue to return until all karma is expended. Relentlessly and remorselessly the wheel turns. Every action, every thought, every passing wish is a link in the chain that tethers man more firmly to the wheel of birth-death-rebirth. And bound in this way he returns and keeps returning until the balance sheet is clean.

This recurrent cycle of coming and going of the human soul to the scene of its actions is known as *samsara*, or transmigration: the soul's journey to the otherworld after the death of the body which has marked it with its stains; and then a pleasant or painful interval in the next sphere, followed by the inexorable return to earth reincarnated in a higher or lower scale of life according to the soul's merits. The sinner can try again and make amends. The impure and imperfect are given another chance and allowed another term to learn and cultivate the redeeming virtues that perfect the soul. Until then the soul must continue to reinhabit body after body for repeated trials and probations until the stage is reached when it is completely purified.

Karma is inseparably linked with the idea of reincarnation. No karma, no rebirth. The soul comes back because of karma, and the bodily form it occupies depends on the way it has acquitted itself in its previous life. Today, these forms, as described in the law-books of Hinduism, often have a bizarre ring, for they reflect the social background prevailing in early and medieval Indian communities. The last section of the compilation of laws by the great Hindu lawgiver Manu (500 BC) is concerned with the 'fruits of karma'. Says Manu: 'The individual soul enters a womb in this life as a result of what it has done in a previous birth.' The slayer of a Brahmin enters



Victoria & Albert Museum

the womb of a sow or she-ass; a priest who drinks intoxicating liquor will be reborn as a bird that lives on excrement; the thief who steals gold will become a lizard. Men who delight in doing hurt will become carnivorous animals; those who associate with outcasts become cannibals. He who steals grain will be reborn as a rat.

The consideration of what does and what does not constitute accountable action, the foundation of karma, is an intricate one, and has been the source of a great deal of metaphysical speculation. Some philosophers have held that the power of karma operates solely in clearly intentioned acts. Only willed or desired activity, with a clearly defined motive and a distinct end can be called accountable action, meriting the full impact of the laws of karma. Secular legislation prescribes severe and well-deserved punishment for the perpetrator of such acts of transgression, and religious law is no less clear-cut on the issue. But, to use legal jargon, if wilful murder is karma-carrying, does manslaughter, an accidental slaying without premeditation or intent, also have a karma content? Is motive the sole factor that determines the operations of karma? Strictly speaking, the teachings of the karma doctrine leave no room for this kind of distinction. The action is clear, hence the consequences are clear. An accidental killing is still a killing.

And what of actions that redeem, or at least lighten the burden of karma-bearing? Does obedience to scripture, ritual observance, 'doing good' as ordained by the *dharma* or law, mitigate man's imperfections? Is it possible to escape wrong action by non-activity? By renouncing the flesh and spurning its pleasures? By asceticism, self-denial and self-chastisement? The law is adamant. The whole field of human endeavour falls within the domain of karma. To live is to act, and all action is inherently liable to produce karma.

Nothing is exempt. Everything counts. Not only behaviour deliberately intended and directed towards evil; not only the consequences resulting from accidental misdeeds; not only activity meant to counter wrongful activity; but man's very emotions. Self-seeking, covetousness, jealousy, wrath, ambition, lust and hatred, even if not translated into physical action, are still karma-generating.

What then of unconscious thoughts, innocent ruminations, harmless fantasies? St Augustine, aware that his dreams could not bear close inspection, thanked God that he was not responsible for them. But the law of karma does not exclude dreams from its scope. Although they seem to come unbidden, they come to the dreamer, and each dreamer must account for them.

Enmeshed in His Own Web

Karma grinds down and measures the tiniest shreds of each man's hidden personality. Everything that constitutes even an atomic fragment of what might be regarded as his self is put into the scales. Otherwise the rigid law of justice would not be properly served. And it would seem that exponents of the doctrine have the support of psychoanalysis, for there is, according to Freudians, a hidden wish behind dreams, inadvertencies and apparent whims, behind casual errors and mistakes.

Man is entirely enmeshed in a web spun by himself. His own nature entraps him. As long as he lives on earth he is subject to the inexorable law of karma, and he can do nothing but submit to it. This doctrine has been called the 'nightmare' of Hindu and Buddhist thought. Birth-death-rebirth is the lot in perpetuity of almost every mortal soul. Unless a person possesses the exceptional, indeed almost superhuman, qualities needed to achieve the required state of enlightenment, he faces the prospect of a recurrent sojourn on earth till the end of time. All Hindu and Buddhist sects have as their chief aim, the release of the soul from the shackles of karma.

A new idea was introduced into the concept of karma some time in the early centuries of the present era, the idea of the grace of God, known in Sanskrit as *bhakti*. Although there are some tenuous references to bhakti in the early Hindu scriptures the concept first began to be systematically developed sometime after the advent of Christianity in India, and gained ground in the areas where Christianity was first established in the country. To some extent the new religion may have influenced the growth of the bhakti cult. The term 'bhakti' means variously: faith, grace, charity, love, devotion (see HINDUISM; KRISHNA). And the idea behind it is that it is possible through bhakti to obtain release from the cycle of reincarnation.

No matter if man, struggling towards the mirage of perfection falls short of the glory of God; or if, feverishly striving for enlightenment by asceticism, self-mortification and penance he still remains sinful; or if he continues backsliding despite his most frantic exertions: there is no need to despair. The heavy debit entries marked on the balance-sheet of the soul's accounting can be more than offset by simple faith in the saving power of God. And bhakti demands no exertion. Not even an act of will. Rather, the abandonment of the will; the relinquishment of effort. It merely requires surrender.

Nor does bhakti need understanding. It renounces knowledge, for the chief obstacle between man and God is not ignorance but unbelief. It does not insist on the need for good deeds, since this would suggest the efficacy of man's works, and so diminish the area for the operation of God's superabundant grace.

How far must man go in his faith? According to one school of thought, man must be like the baby monkey and cling to God, as the monkey clings to its mother; he has nothing to fear. But another school regards this 'monkey-hold' theory as requiring too much effort on man's part and therefore lacking in faith. Man does not even have to cling. He must lie prostrate and helpless like a kitten. And just as the mother cat takes hold of her kitten and carries it off to a place of safety, so does God with the man of faith. No clinging is required on his part, no effort whatsoever; only complete abandon and trust.

Bhakti is total, all-consuming and all-sufficing. With one sweep of God's grace the ill effects of every action are permanently effaced and the soul emancipated from the dread bondage of eternal return.

Karma is divine justice. Bhakti is divine mercy. And for men of faith God's mercy is greater than God's justice.

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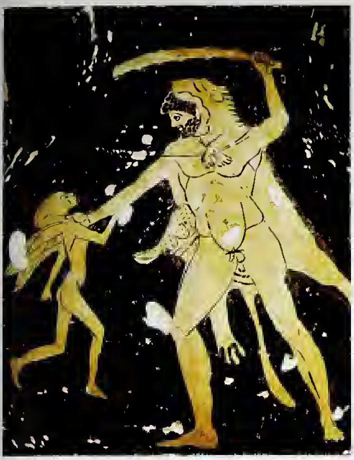
Kava

A mildly intoxicating drink made from the chewed or pounded root of a Polynesian shrub; it is drunk on formal social, political and religious occasions in Polynesia and is accompanied by elaborate ceremony; it is also taken as a cure for rheumatism and venereal disease.

Axel Poignant

Kelpies

Water spirits or fairies of Scottish folklore, who often took the form of a horse; usually mischievous, they were thought to graze on the banks of rivers and lakes; having enticed travellers to mount them, they tossed them into the water and devoured them; to see a kelpie was said to be a sure portent of drowning.
See FAIRIES.



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Keres

In Greek mythology, malignant spirits who brought all kinds of misfortune and trouble including disease, old age and death; some believed them to be the executors of the will of the Fates and others that they were the souls of the dead.

Verein zur Erhaltung des Xantener Domes E.V.

Key

An important symbol in magic, religion and folklore because it provides and prevents access to some sought after place or spiritual condition: associated with entrance to the Mysteries, and to degrees of initiation; in many religions the key has the power to open heaven and hell; freedom of a city is symbolically granted by being given the keys, and a decorative key is presented on 21st birthdays to 'unlock the door' of adult status.
See SYMBOLISM.

Before committing the acts against white colonists which so horrified the Western world, the Mau Mau warrior of the Kikuyu took a solemn oath, the breaking of which was believed to have terrible consequences; magic pervades every aspect of Kikuyu life and is especially potent in oath-taking

KIKUYU

THE LARGEST of the 48 tribes living in Kenya, the Kikuyu, number some 1½ million people. They came to the attention of the outside world in the 1950s because of their membership of the Mau Mau, a terrorist organization whose avowed aim was to drive the white man out of Kenya. The Mau Mau tactics consisted largely of ritual murders which, under the terms of an oath, required the killer to cut off the victim's head and drink the liquid of his eyeballs.

The Mau Mau, however, were not representative of the majority of the Kikuyu who usually prefer diplomacy to open warfare with their neighbours. They belong to the great Bantu-speaking group of Negroes and are predominantly agriculturists and goatherders. Traditionally, they live in family homesteads protected by a stockade which encloses a collection of huts, one for each wife and her children.

The Kikuyu religion is fundamentally pagan and animistic, as religion has always been throughout Black Africa. The Kikuyu have a chief god who inhabits the sky and the peaks of high mountains. He is called Ngai and was probably originally a sun god, for the Kikuyu pray to him at first light when the sun comes over the horizon.

But Ngai is a rather vague deity, and much more meaningful are the ghosts of the ancestors and the spirits of the earth. All these gods and ghosts have to be continually placated with sacrifices, for they are ever-present, loitering around the hut and particularly the hearthstone, extremely interested in the affairs of the family and frequently intervening in them.

As a result, religion animates every aspect of Kikuyu life. No public or private act can

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Mount Kenya is sacred to the Kikuyu, who believe that it is the earthly dwelling-place of the Creator god

be performed without the approval, if possible, of the family gods. For if that approval is not obtained, if the spirits are displeased, misfortunes are bound to follow—sickness, barrenness, and death itself.

The spirits of the earth must also be heeded. They inhabit many inanimate objects, trees, waterfalls, and rocks. The Kikuyu believe so profoundly in their existence that when clearing a forest they always leave the largest tree as a refuge and home for the sylvan godling. Sacrifices are offered at the bole of these sacred trees, and the area round about is considered so holy that fugitives are permitted to take refuge there.

Closely bound up with these religious beliefs and rituals are the tribal magicians, both those concerned with black magic and those concerned with white. White magicians, or medicine-men, have always had an honourable place in African societies, though their function has been greatly misunderstood by Western observers. The medicine-man's job is primarily to diagnose and treat diseases, sometimes by the use of herbs, sometimes by magic (a method of healing which has much in common with psychotherapy) and often by a combination of both. He is also a soothsayer, priest, counsellor, and stern opponent of witches and wizards. The medicine-man, in short, is a public servant who works in the open and in daylight.

In contrast, the black magician is a creature of the night whose hold over other men is based on the psychology of fear. The wizard has no need to make himself known to his victim. Creeping up to a hut by night, he will place gazelle horns by the door and wait for his enemy to lie down and voluntarily 'give up the ghost'. On the other hand, if the wizard is 'smelt out' by the genuine medicine-man, his death is terrible. The Kikuyu peg him to the ground and leave him to die of starvation and exposure. Those unfortunate people who are born with the 'Evil Eye', however, are not regarded as witches, provided they observe proper etiquette. They must not, for instance, look anybody directly in the face, or praise anything or anybody too highly.

So magic, it is seen, pervades many aspects of Kikuyu life, and it is especially potent in oaths and oath-taking, which have a far more profound mystical significance to tribal people than they do to Western man. In fact, oath-taking is such a solemn, elaborate and even dangerous proceeding that it is only undertaken as a last resort. This is the oath which the Mau Mau warriors swore at the time of their war against the white colonists:

> I swear that if I am ordered to kill, I will kill, no matter who it is. In the event of my killing anyone, I will cut off their head, extract their eyeballs, and drink the liquid from them. When I go to kill someone, I must take with me a strangling rope, a small knife to extract the victim's eyes, and a handkerchief to cover my hands against fingerprints.

The most important thing about this oath was not the wording, but the ritual by which it was sanctified. For the ritua involved powerful magic in the form of the so-called 'oath-stone'. This was usually a boulder pierced with seven holes to represent seven orifices of the male human body – two ears, two nostrils, a mouth, anus and penis. The medicine-man and the chief elders would poke sticks into these holes as the oath was being sworn, in order to ensure that the vow could not escape.

The climax was reached when the swearer called upon the oath-stone to bring about his death and the death of all his clan if he was guilty of perjury or false evidence. Further, all the parties involved, both the principals and their relatives, were debarred from sexual activity for seven planting seasons, a prohibition that also applied to their male animals which therefore either had to be castrated or sent away. In other words, a Kikuyu oath is so binding and so severe that parties to a dispute will do everything in their power to avoid having to swear it.

Naturally, the solemnity of an oath varies with the gravity of the dispute or the accusation. For instance, a man accused of homicide who pleads innocence must take the oath while sacrificing a sheep whose apertures, including the eyes have been closed up. The accused is required to carry this animal around the circle of the elders while swearing his innocence and then to throw the sheep into a fire for ritual burning. For the next year neither the accused nor any of his kin are permitted to have sexual inter-course. And if he or any of his relatives on

The main concern of the women of the Kikuyu tribe is their status, and at one time all young girls had to undergo rites such as clitoridectomy and abdominal cicatrization, both of which were presided over by the old women of the tribe, to prepare themselves for their future roles as wives and mothers *Left* Women performing a ritual dance *Right* Kikuyu woman in the kind of colourful costume that was worn during Kenya's Independence celebrations

his father's side die during the year, he is declared guilty.

Such an oath is considered so powerful that the Kikuyu are convinced that it could kill all the members of a homicide's clan and therefore prove his guilt and that even relatives as much as 100 miles away, without any knowledge of the crime, would die. For this very reason, the aged and sick are deliberately excluded from the effects of the oath, to make sure that there is no coincidence in the working of the magic.

It follows that some wrong-doers will refuse to take such a dangerous oath, preferring to pay a fine assessed by the elders. If a guilty man then refuses to pay the fine, the tribe has further means of punishing him. They use the sanction of total ostracism, which extends to his wife and children whom nobody will help or even speak to. Very few men whose lives are so dependent upon a small rural community can withstand such social pressure for long and, in any case, his wife or wives would very soon see to it that he paid his fine in order to be 'cleansed' of his wrong-doing.

A related form of oath-swearing is uttering curses which, provided they are spoken or acted out in the open, are regarded as legitimate weapons of attack and defence, particularly for women. When a woman's first child is born, the amniotic fluid is usually cursed in order to preserve the secrets of the mother's private life.

Women's Secret Meetings

A very common form of threat used by women is to exhibit their private parts with appropriate gestures. For instance, if two wives quarrel about the boundaries of their gardens, one may uncover herself in the presence of the other and then make obscene gestures towards the ground, which consequently is cursed. Such symbolic 'cursing' is not unknown in Western societies.

An even more solemn variation is the procedure whereby the women of a village will demonstrate their stern disapproval of another group, male or female, by lining up, removing their undergarments, bending forward with their buttocks directed towards the offenders, then, at a signal from their leader, lifting up their skirts over their backs. The spectacle of some score or more women in this position is considered horrific enough to make even the most blasé offender mend his ways.

It is by such means that women make their wills and wishes felt in a strictly masculine society, though their actual organizations are so secret that few white men or, for that matter, the Kikuyu males themselves, know what they are. The natives usually refer to 'secret meetings of the dames', but usually take good care not to get involved.

Obviously the main concern of the women is their status – as potential wives and mothers. This involves a number of rites and ceremonies which are presided over by the older women, who supervise the clitoridectomy of the young girls and the abdominal cicatrization. The former operation, like the circumcision of the boys, has some sort of ancient religious significance. The abdominal scars resulting from the cicatrization of the belly are supposed to cause sickness in illicit male lovers and hence ensure the good behaviour of a wife. Both practices are frowned upon by Christian missionaries, and the Kikuyu themselves were persuaded in 1932 to pass an order limiting the operation of female circumcision to an incision of sufficient depth for the removal of the *glans clitoridis* only.

A basic concept of the Kikuyu religion is a belief in the spiritual uncleanness of anybody who has broken one of the tribal laws or taboos, whether deliberately or involuntarily. He must then be purified by an elaborate ritual in case he contaminates other members of the community. In other words, the Kikuyu regard crime or misbehaviour as a physical sickness, like measles, and they treat the 'patient' accordingly. Proof of their conviction that spiritual uncleanness is a disease is provided by the fact that a malefactor will often show all the symptoms of sickness – persistent headaches, aching joints, vomiting,

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debility, and so forth. He needs, therefore, to undergo a cure. The cure, or cleansing, always entails the sacrifice of a goat or lamb; the drinking of a potion containing the undigested food in the animal's stomach; the smearing of the patient with the entrails; and the relevant incantations. All such ritual has to take place in public, otherwise black magic would be suspected.

The concept of cleansing or purification underlies many of the initiation ceremonies which mark every stage of Kikuyu life. Initiation proceeds by age groups, and begins just before puberty with the circumcision of both boys and girls. This operation, which is always dangerous in view of the primitive instruments employed, takes place soon after the harvest, between February and April.

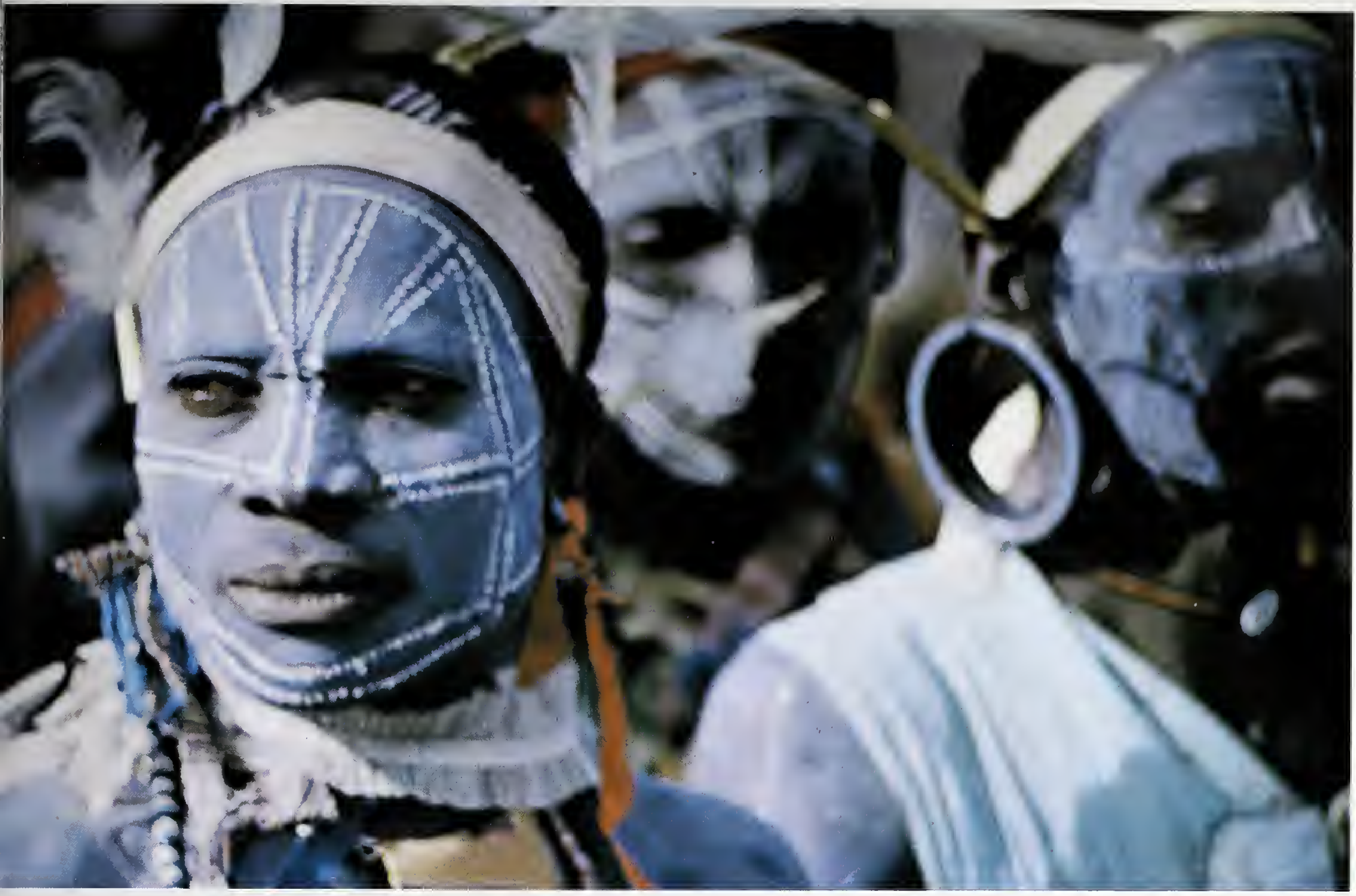
Marriage Insurance

Circumcision is followed by a curious ceremony called *kuihaka muunya*, which requires the 'rape' of a woman who is a stranger and for this purpose, the boys roam through the countryside on the look-out for such a woman, and in theory every member of the band must have sexual intercourse with her in order to cleanse himself. It seems that in practice some of the boys complete the rite by masturbating in the woman's presence. Barbarous though this custom seems, it is none the less so deeply rooted in the Kikuyu culture that no man can marry until he has purified himself in this way.

Girls, too, had to be cleansed before marriage by full intercourse with a strange man, not an easy procedure since no man would want to risk being 'tainted' in this manner. Consequently girls often sought out immature boys for their purpose, since children were not considered subject to the 'taint'. The anthropologist can recognize in this ancient custom the strong taboo concerning blood.

After initiation, both boys and girls belong to their appropriate groups, the boys to a regiment of warriors, the girls to a club. The boys now go hunting and fighting; the girls learn personal hygiene, the use of ornaments, and the rules of the limited sex-play permitted by custom between unmarried young people of the same age group.

It is time now for a Kikuyu male to think about marrying, which is described as 'bride purchase' by some Western observers and 'marriage insurance' by others. In either



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Left A modest version of a traditional cursing procedure in which the women of a village showed their disapproval of another group by removing their undergarments, directing their buttocks towards the offenders, and lifting their skirts up over their backs ***Above*** Formalzed make-up is worn by young men taking part n the Muchungwa, a dance in which girls are also allowed to participate

case, the procedure is always much the same. A Kikuyu will choose a wife from among the girls who grew up in his set and were his dancing partners during the important social occasions which were connected with the initiation rites.

The bride-price, which involves a great deal of haggling between the parents, is assessed in terms of goats, cattle, and land; the basic price for a desirable bride used to be three heifers and two bulls. This custom means that the wife has a certain insurance if the marriage breaks down because of the husband's inadequacy. The payment and acceptance of cattle and land, therefore, go a long way to ensuring a good marriage and to avoiding the complication of divorce, which the Kikuyu strongly oppose.

Polygamy is permitted, as it is throughout pagan Africa. The second and subsequent wives are usually chosen by the first, or senior, wife, who naturally often selects a friend who, for some reason or the other, has not obtained a husband. In addition, there exists the curious custom called *kuheera*, which permits a single woman to look around for a married man she considers would make a good husband and then to take steps to attach herself to him. To do this, she will enter his hut after he has gone to bed and offer herself to him. If the man accepts her and allows her to remain, he is obliged to make her his legal wife.

Although such customs appear to be arbitrary and highly permissive, there is neither prostitution nor illegitimacy in traditional Kikuyu society, nor are there unwilling spinsters. It was inevitable that the early missionaries should condemn the custom of kuheera and, in any case, conditions in big cities like Nairobi, where husbands and wives are not separate and independent each in their own hut, have tended to undermine the custom.

The attitude of the Kikuyu towards sex and procreation has always been simple, since there was no guilt-complex attached to either. In the case of childbearing, it was taboo for a woman to have another baby until the child at her breast was weaned, which did not take place until the infant was two or even three years old. The limitation to one child every three years was not the result of abstinence, but of birth control by the use of herbal contraception.

Once a Kikuyu child was able to walk, his education began and continued all through his life. The stage after childhood was that of junior warrior, then senior warrior, then married man, junior elder, senior elder, magistrate, and so on. The whole object of this training was to make the Kikuyu a good citizen, which meant a gradual process of learning tribal law and religious ceremonies, so that the older a man or woman grew, the more he or she was valued by the community.

Most of the customs described here are changing rapidly as the Kikuyu, along with other African tribes, turn their faces towards the modern world. Western methods of exploiting Nature tend to undermine their traditional reverence for forests, rivers, waterfalls and mountains, once the haven of spirits, now the source of new wealth. Christian missionaries have taught the young Kikuyu that polygamy and premarital sex-play are wicked and, in any case, urban living does not permit the old customs of kuihaka muunya and kuheera. Medicine-men have been discredited; and the old people, who were once the most respected members of the tribe, are becoming a burden on the young, as they are in Western society.

All these developments during the years since 1963, when Kenya became an independent state, have led some observers to fear that the traditional religious beliefs and social customs are being discarded too rapidly, with no positive standards to take their place. This, however, is the general effect of progress and Westernization throughout Black Africa.

JAMES WELLARD

FURTHER READING: H. E. Lambert, *The Kikuyu: Social and Political Institutions* (Oxford Univ. Press, 1956); L. S. B. Leakey, *Mau Mau and the Kikuyu* (Methuen, 1952).

KING

'Kingship, like the gods, has for most people at most times had an appeal far profounder than its purely practical and political significance would explain': in many parts of the world kings have been reverenced as being sacred, or even divine

FOR ALL PEOPLES who regard the king and the gods as vitally important for their welfare, kingship inevitably has a sacred aspect, since the regulation of the realm under the king is an integral part of a divine regulation of the world. The association of human and divine authority in the person of the king is thus well known in modern as in ancient history, and the European debate about the divine right of kings was a sophisticated, legalistic expression, in special historical and theological circumstances, of a universal concern for harmonizing secular and sacred powers in a single cosmic order.

So it would be to misrepresent modern studies in social anthropology to suggest that a specifically *primitive* form of divine kingship could be usefully isolated for study. In so far as the word 'primitive' means anything in this connection (and in social anthropology it comes to mean less and less in any context) all sacral kingship might be said to be primitive, in that it seems to draw upon sentiments and symbols which lie very deep in human experience.

Nevertheless 'divine kingship' as a quasi-technical term in anthropological writings has a particular history which has given it a particular meaning. It was first introduced as a central theme in Sir James Frazer's *The Golden Bough* (1890), and thereafter captured the imagination of a most varied public. For professional anthropologists as for general readers, the study of 'divine kingship' starts with that vast work.

At the very beginning of *The Golden Bough,* Frazer introduces a form of kingship reported from the ancient Mediterranean world as the source of his interest in the immense survey of beliefs and superstitions that follows. In the poetical prose which has carried so many readers along with him, he conjures up a scene of the long distant past from a woodland lake at Nemi outside Rome. By this lake – '"Diana's Mirror", as it was called by the ancients . . . lapped in a green hollow of the Alban Hills' – was the sacred grove of Diana of the Wood. There, Frazer writes:

> . . . grew a certain tree round which at any time of day, and probably far into the night, a grim figure might be seen to prowl. In his hand he carried a drawn sword, and he kept peering warily about him as if at every instant he expected to be set upon by an enemy. He was a priest and a murderer; and the man he looked for was sooner or later to murder him and hold the priesthood in his stead. Such was the rule of the sanctuary. A candidate for the priesthood could only succeed to office by slaying the priest, and having slain him, he retained office until he himself was slain by a stronger or a craftier. The post which he held by this precarious tenure carried with it the title of king. .

Frazer's sources for the story are references in Greek and Latin classics, whence also comes the information that this king was known as 'King of the Wood'.

By piecing together fragments of classical literature Frazer began to form the idea of a type of king, who was also both magician and priest, who represented a stage in the early evolution of kingship and more widely, a stage in human intellectual development from magical to religious, and eventually to scientific thought.

But why should this king be killed by a more vigorous successor when his strength began to fail? The clue lay in his title. As King of the Wood he was king of the trees, and as king of the trees he was the incarnation of the spirit of all vegetation. He was thus the source and cause of natural abundance and fertility, and if his vital energies were allowed to decline, those of Nature itself would decline with them.

Beliefs bearing a certain resemblance to these are reported from many times and places, as Frazer himself shows in his encyclopedic survey of ethnographic and historical literature. But perhaps the most anthropologically authoritative confirmation of his views came from two distinguished professional scholars in his own field, Professor C. G. and Mrs B. Z. Seligman. Unlike Frazer they travelled widely to make their own first-hand observations, and during visits to the southern Sudan from 1910 onwards they found there among the Shilluk nation a kingship resembling the divine kingship already familiar to them from *The Golden Bough*.

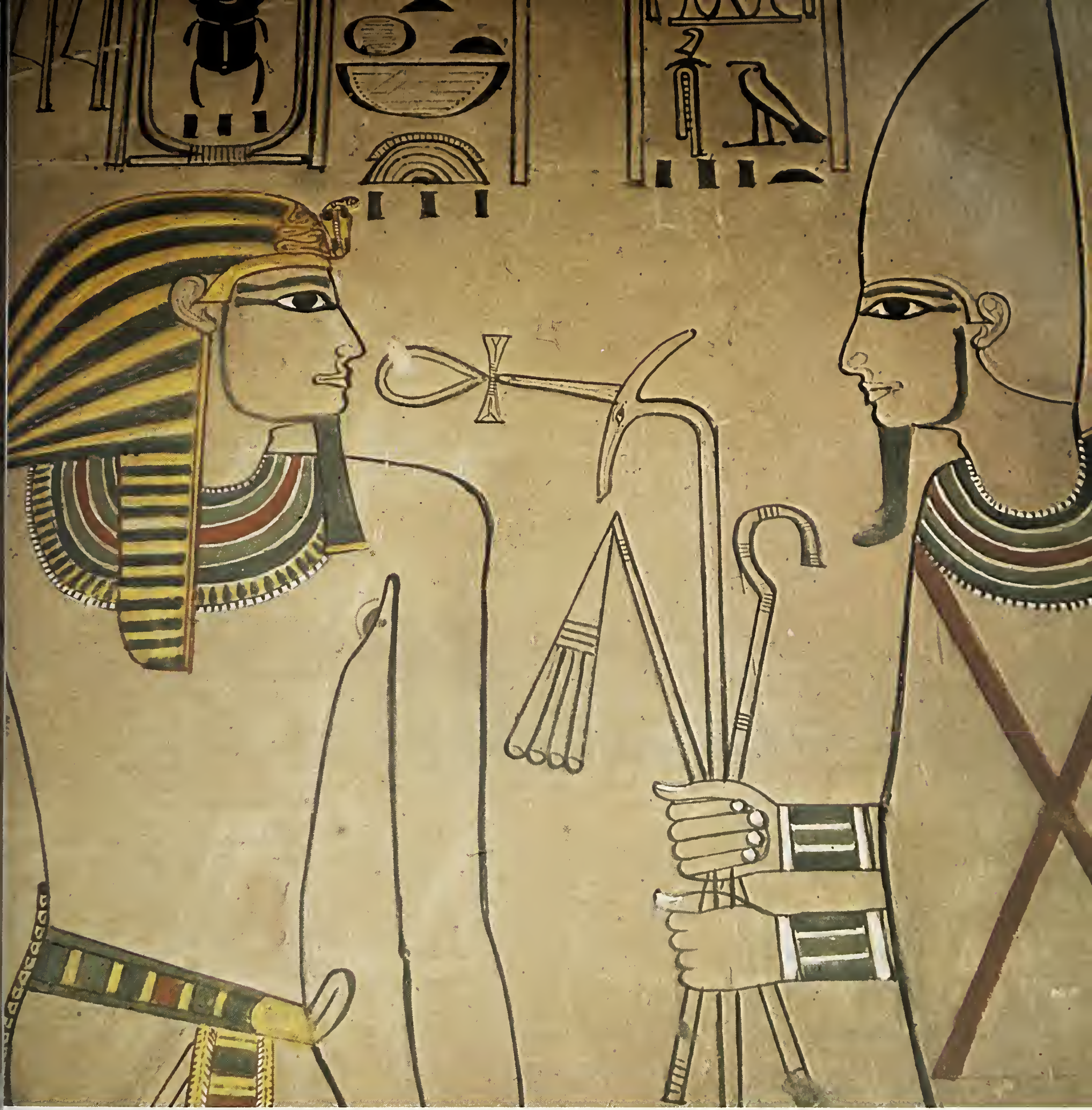
The Seligmans' report, finally published in *Pagan Tribes of the Nilotic Sudan* (1932) but available much earlier, has become a standard source for students of divine kingship, and Frazer himself cited it in later editions of *The Golden Bough* as a striking empirical confirmation of his interpretation.

Though it contains much new and valuable ethnographic material, and is hedged with doubts about some of the more essential details, its generalizations sometimes follow those of Frazer so closely that they raise questions of how far his persuasiveness as an anthropological visionary and personal repute as a scholar actually predisposed other students to cast their material in his mould. Take for example the Seligmans' account of night-time in the Shilluk court. The King (for some reason not explained) then without his bodyguard: '. . . was represented as passing the night in constant watchfulness, prowling fully-armed, peering into the shadows or standing silent and watchful in some dark corner. Then, when at last his rival appeared, the fight would take place in grim silence, broken only by the clash of spear and shield, for it was said to be a point of honour for the *reth* (king) not to call for help.'

At the present state of our knowledge we cannot deny the possibility of such a scene, nor that (as the Seligmans say) 'many commoners will give some such account (though) there is no reason to suppose that the above represents what really happened during the recent period. . .' But even so it seems strange that African commoners in the 20th century should appear to express themselves in language so like that which Frazer used to describe an Italian priesthood of remote antiquity.

Human and Divine

This mutual confirmation of ideas by three outstanding anthropologists nevertheless established with an authority not readily challenged the broad outlines of a definition of divine kingship. Only much later did experienced scholars of similar standing question not so much the basic principles of divine kingship posited by Frazer and the Seligmans (that the king, as the source of natural abundance, must always be intellectually and physically fertile himself),



but the sense of proportion with which the earlier writers presented those principles.

For sacral kingships, it is clear, have their practical, political aspects too. To concentrate only on the ritual drama and mystical beliefs which they involve, appealing as these are to the imagination, is to leave out those features of kingship which are human as well as divine. So E. E. Evans-Pritchard in *The Divine Kingship of the Shilluk of the Nilotic Sudan* (the Frazer Lecture for 1948) and himself the foremost expert on Nilotic peoples, concluded from an examination of all the literature that the reasons for the premature deaths of Shilluk kings were political rather than religious. Other princes raised rebellions against kings who had become unpopular, and times of national misfortune (such as failure of the harvest) were the most likely times at which such unpopularity would be incurred. And A. I. Richards in *Keeping the King Divine* (the Henry Myers Lecture, 1968) gives us a small insight into the rational component in divine kingship which an earlier tradition of writings on the subject (though often maintained by anthropologists who were agnostics themselves) tended to play down. Of the divine king of the Bemba of Rhodesia, in 1957, she writes: 'When told by his religious advisers that lions were becoming more and more common owing to his failure to do the purification rites, he replied, "I shall just ask the District Commissioners for an extra gun licence and more bullets."'

In ancient Egypt the pharaoh was believed to be divine, the child of the sun god Re; he was also thought to be an incarnation of the god Horus who had been given the throne of Egypt by divine decree after the death of his father Osiris. The pharaoh became an Osiris when he died, and his son and successor was Horus: wall painting from the tomb of Amenophis II showing the king with Osiris

And with respect to the relationship between kingship and divinity, and the symbolic thought and action surrounding it, the Frazerian account must now appear too limited, intellectualized and materialistic. A large symposium entitled *The Sacral Kingship* (1959) draws together information from most of the world to show that some

Coronation of the Pharaoh

No connected account of an Egyptian coronation has survived and at best the reliefs give us only a selection of the more significant items, and even the exact order of the ceremonies is uncertain. It is evident, however, that to the Egyptian the death of a king meant the temporary disruption of the Two Lands, and that one of the main purposes of the coronation was to restore that unity and to ensure that the new king became a god. The first ceremony was a purification, the Baptism of the Pharaoh as it has been called: the king was purified by the gods of the cardinal points. The purification was not by water alone: the reliefs frequently depict the symbols of life and power or dominion as issuing from the vases, and it would appear that the ceremony was intended to transfer to the new king the powers of the gods of the cardinal points. The king was then led into the Dual Shrines, or the Per-wer and Per-neser, and crowned by the gods, in theory being invested with each individual crown. This was followed by investiture with crook and flail and the presentation of the little casket containing the title-deeds or testament. It was probably at this juncture that the symbolic ceremony of Uniting the Two Lands was performed and it was apparently at this point that Thoth or the Immutef-priest proclaimed the god's decree declaring that the newly crowned king was his legitimate successor, and the Ennead gave their endorsement. The king was then led towards the god, Thoth proclaimed his full titulary, and Thoth and Seshat, goddess of writings and annals, inscribed his years and life-span on the leaves of the sacred persea tree. Finally, apparently after presentation of a scimitar and perhaps investiture with other regalia, the king was led into the presence of the god who formally adjusted the crown as the king knelt before him . . .

H. W. Fairman, 'The Kingship Rituals of Egypt'
(in S. H. Hooke ed *Myth, Ritual, and Kingship*)

fusion of ideas of the king and the god is and has been widely characteristic of the human imagination. Accounts of it come from the Americas, the Far East, India, Iran, Christian and pre-Christian Europe, as well as Israel, Greece and Rome, and of course ancient Egypt where it is at the centre of a complex theology and literature.

But the contributions to that symposium show also that the actual killing of the king in the belief that the natural world will be thereby rejuvenated is but one among many beliefs about sacral kingship, from among which different combinations emerge in different faiths and societies. In such a highly developed religious kingship as that of ancient Egypt, where theocratic interests were so conspicuously dominant, the aging king was not killed. Instead, through a subtle and elaborate theology and mythology, his natural death was represented as a spiritual transfiguration and resurrection. The kings, father and son, Osiris and Horus, followed each other in an endless cycle of spiritual and social regeneration. We have some faint echo of that theme in the saying 'The king is dead; long live the king.'

And among peoples who have believed that their kings must not be allowed to decline through sickness and senility to an enfeebled death, the means of appearing to forestall that death are various. Frazer himself cites examples from several different regions where the king's death, far from being a 'murder', is a voluntary suicide, even a self-immolation, accepted in the belief that through it his people will receive new vitality. This is certainly so among the Nilotic Dinka, whose most important leaders, custodians of sacred ancestral spears, asked their people to release them when their lives became a burden, and towards their end were placed in chambered graves, whence they continued to the last to admonish and bless the tribe.

Students of comparative religion have always sensed an analogy between the sacred king who dies for his people and the sacrifice of Christ, himself both priest-king and man-god. The intense interest aroused by anthropological studies of divine kingship may well be partly explained by their wider religious implications. For rationalists, they seem to demonstrate that cardinal tenets of Christianity are paralleled among many whom the Victorians would have described as savages, while for believers the ubiquity of the divine king appears to confirm that their own faith is grounded in profound psychological and theological truth.

The Centre of Order

The re-creation of natural and social life out of the king's death, and the sense of human involvement through the king in a cosmic order to which man can make some contribution, are basic features of divine kingship. But there are many others which anthropologists interested in more precise and systematic classification have attempted to use. Tor Irstam (*The King of Ganda*, 1941) considered over 30 associated criteria, of which quite a large number are found sufficiently widely distributed to require some mention. Among them are that there should be special modes of election and installation; that the king is hedged round by prohibitions against eating in public, touching the bare earth, or being physically disfigured; that there are sacred regal insignia and an organization of the royal court designed to sustain the majesty of the king; and that the king himself may be regarded as partaking of the nature of the gods and as an incarnation of divine powers. Thus the king is placed at the centre of the social and natural orders. The births and deaths of kings are then often connected with exceptional natural phenomena such as falling stars or violent storms, as when the murder of Duncan in Shakespeare's *Macbeth* is associated with other unnatural events.

A. M. Hocart (*Kings and Councillors*, 1936) pointed to the way in which the king is believed to be the source and symbol of life and order, and draws attention to the frequent use of imagery relating the king to the light-giving and life-giving sun, in maintaining the ordered rhythm of the world. Hocart also emphasizes the dual nature of kingship which others have elaborated upon since his time. On the one hand the king is the spiritual leader, the priestly, even godlike, guide and peacemaker. On the other hand he is the giver of victory, the vanquisher of his people's enemies. Sometimes these spiritual and temporal qualities are represented in the person of a single leader, the king. Sometimes this dual nature of power and leadership gives rise to dual personal leadership. Among the Winnebago Indians for example, the spiritual chief, concerned with peace and harmony, was drawn from a family in one division of the tribe, while the temporal chief concerned with justice and discipline was drawn from a family in another. Hindu doctrines of kingship also represent a separation of the priestly from the warlike attributes of kingship, their functions in ensuring the welfare of the state being ideally complementary. It has commonly been found that though kings are accredited with both spiritual and secular superiority, in fact their executive powers are far smaller than the deference shown them would suggest, and the old European maxim that 'the king reigns rather than governs' has become a commonplace in anthropological work on the subject.

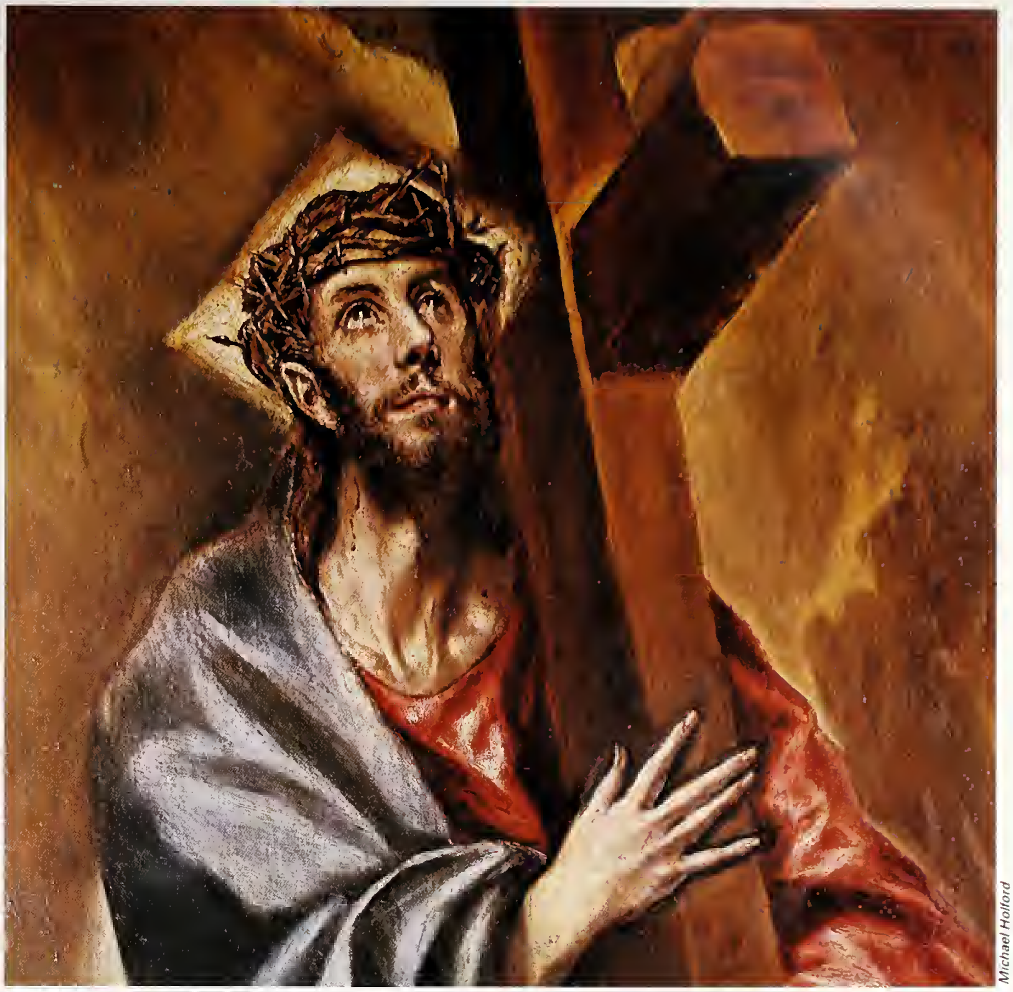
So to modern anthropologists 'divine kingship' suggests a whole complex of beliefs, rituals and ceremonies surrounding the idea of sovereignty, rather than the dramatic and exotic institution which captured the imagination of their predecessors. Certainly these beliefs and the rich imagery in which they are expressed indicate that kingship, like the gods, has for most people at most times had an appeal far profounder than its purely practical and political significance would explain. The king actually reigning at any given time symbolizes the kingship, and the kingship symbolizes the order of the world in which it reigns. Hence it may be imagined that while that order flourishes, individual kings die in one way or another but *the* king never dies. The myth which generated Frazer's study of kingship in *The Golden Bough* is one among many ways in which peoples have expressed their sense of this immortality, in which they see an image of their own constant social regeneration.

GODFREY LIENHARDT

The King in the Ancient World

The term 'divine kingship' is generally used with reference to those forms of monarchy in which the leader of the community is at the same time king and priest. In some cases the king is also thought to be descended from the gods or to share divine qualities in some way or other. Some feel that the term 'divine kingship' should be confined to these cases and would like to use 'sacral kingship' as a broader term, denoting all forms of kingship in which the king has religious functions without being considered divine.

The sacred king who dies for his people in the belief that they will receive new vitality through his death is characteristic of various different cultures: scholars of comparative religion have always sensed an analogy between this tradition and the 'sacrifice of Christ, himself both priest-man and man-god': Christ carrying the cross; painting by El Greco in the Prado Museum, Madrid



Michael Holford

In *The Golden Bough* Frazer regarded sacral kingship as a development of primitive chieftainship, the chieftain of a tribe being at the same time its chief magician. He also placed special emphasis on the king's close connection with the dying and rising god of fertility (see also DYING GOD). A. M. Hocart in his monograph *Kingship* (1927) developed the theory that the belief in the divinity of kings was the primitive religion of mankind. On the basis of material from various parts of the world, he tried to reconstruct a common pattern, especially for the rites of coronation. S. H. Hooke and his collaborators in the collection of essays called *Myth and Ritual* (1933) concentrated their attention on what they considered as a common 'myth and ritual pattern' in the ancient Near East, one conspicuous feature of which was the way in which the king played the role of the chief god in the cult-drama of the New Year Festival in order to ensure fertility and success for the year to come. Scandinavian scholars, such as G. Widengren and I. Engnell, carried these viewpoints further, applying them also to biblical religion and Messianism.

According to Hocart's analysis, as modified by Widengren in his *The World of Religion* (in Swedish, 1953), the almost universal pattern of coronation includes the following characteristic points: a sham fight or ritual combat from which the king emerges victorious; the king is proclaimed the master of the world; the king is asked to reign with justice, and promises to do so; the king is invested with a symbolic garment and receives other regalia, such as a sword, a sceptre, a ring; the king is given food and drink, supposed to give immortality, and he is baptized in water and anointed with oil; the king is proclaimed the son of the god; the king is seated on a throne and receives one or several throne names; the king celebrates the sacred marriage. The aim of all these is obviously to transform the king into a new being, endowed with divine power and divine authority.

From other points of view, it is obvious that there are different types of kingship according to the various degree of close connection with the divine. C. J. Bleeker, at the International Congress in Rome in 1955 entirely devoted to the institution of sacral kingship, suggested the following types: the king's authority rests on his supernatural or divine qualities; or the king is regarded as the son of the deity, thus representing the god on earth; or the king reigns by divine election; or the king has come to be regarded as divine because of his outstanding qualities. It must be admitted, however, that these types are rarely pure and there is considerable overlapping.

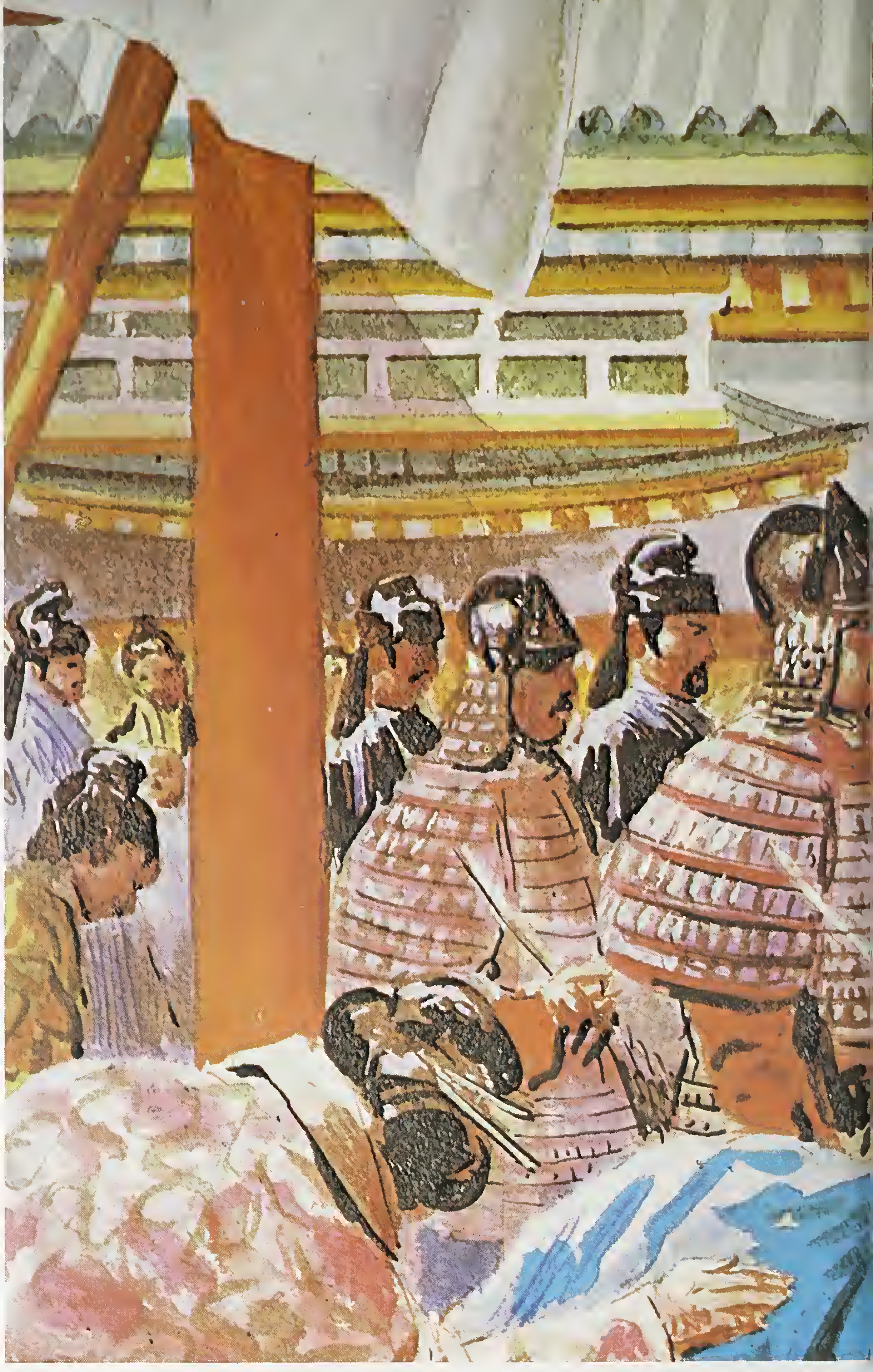
Strictly speaking, the institution of divine kingship belongs to the type of society in which sacred and profane order coincide, as in ancient Egypt or the ancient Near East. In Greece and Rome the monarchical constitution was abandoned and the priest took over the king's religious functions; the same is true of the high priest of Israel after the Exile. A different development occurred in the Byzantine Empire and in many European monarchies, in which the king had no religious or cultic functions but was thought to have authority from God.

In ancient Egypt, the pharaoh was regarded as divine, one of his titles being 'Son of Re'. This emphasized his divine origin in so far as his birth was believed to be the result of divine intervention. Inscriptions tell us that the sun god took the shape of the reigning pharaoh and begot the royal child. But the king is also the incarnation of the god Horus. Since it was believed that Horus was the son of Osiris and was by divine decree given the throne after the death of his father, this accentuated his position as a rightful sovereign. On his death the king became an Osiris, while his son and successor was Horus. At the same time the deceased king was thought to become united with his divine father, the sun god.

As a ruler the pharaoh exercised divine functions. He represents the god who creates order in the world; he is responsible for *maat*, a concept which comprises both cosmic and social order. It is characteristic that the same verb is used for the official appearance of the king at his accession or at a cultic festival as for the appearance of the sun god at creation and in every sunrise. Just as the sun god put an end to chaos and created the world and its order, the king's accession to the throne meant a renewal of creation and his rule the maintenance of its order.

The king is the shepherd of his people, and as a symbol of this he carries the shepherd's crook as his sceptre. He is to maintain justice in the land, and to care for the livelihood of his people. Like the god, he is equipped with the authoritative word and with wisdom: 'He knows everything that happens in the land.' Thus his commands are wise and are carried out accordingly. He is also responsible for the inundation of the Nile, the normal course of the seasons and the growth of crops. His cultic activity is necessary for maintaining the fertility of the soil. It is also his duty to vanquish the enemies of the country who threaten order and balance. In theory he was often thought to win his victories alone, without his army, thus repeating the events of creation when the primeval god, being alone, defeated the forces of chaos and brought maat into being.

As intermediary between gods and men, the pharaoh was the head of the state cult.



The king is often believed to be the source and symbol of life and order, and imagery associated with the sovereign frequently relates him to the sun which gives light and life: in Japan the emperor was thought to be descended from the sun goddess Amaterasu; known as 'the ruler of heaven' or 'the sun of heaven', he was worshipped as a god by his people

In theory, it was he who had to fight Seth, the murderer of Osiris, every year to maintain life and prosperity in the land. In practice, however, these tasks were mostly delegated to the priests.

In ancient Mesopotamia the divinity of kings was not as strongly accentuated as in Egypt. Some of the Sumerian kings claimed divinity by adding the sign for 'god' to their names, and hymns were written to them exalting their divine qualities. But as a rule the kings of Babylonia and Assyria were only regarded as the sons of deities. In some cases, however, there are legends about the miraculous birth of kings. Of Sargon of Akkad (c 2350 BC), it is told that he was born of unknown parents and exposed in a basket made of reeds in the Euphrates, where he was found by a water-bearer who brought him up. It is interesting that similar stories are told of Moses, the Persian king Cyrus, and Romulus and Remus; obviously the aim of this legend is to emphasize the divine protection of the royal child.

Kingship as an institution was thought 'to have come down from heaven' from the gods. The king was chosen for his task even before his birth, he was 'called' by the god and 'sent' on his mission. His ascending to the throne was praised as the beginning of a new era of happiness and prosperity for the country. 'The harvests become plentiful, the blind have their eyes opened, the lame walk and those who were in captivity are set free.' As the representative of the gods the king claimed dominion of the whole world. There is an intimate relationship between the king and certain symbols of life and fertility, such as 'the plant of life' and the water of life. In the New Year Festival the king acts out the myth of creation, thus representing the creator god and ensuring the order of the world and a good year for his country.

The Anointed of Yahweh

On the other hand, the king represents his people before the gods and is responsible to them. In the New Year Festival at Babylon the king had to kneel before the high priest of Marduk and was deprived of his royal insignia until he had recited a negative confession, saying that he had not broken the rules of the gods. When some evil was thought to threaten the country, sometimes a substitute king was chosen and ultimately put to death, thus bearing the responsibility of the real king.

In Israel kingship was introduced by Saul, and was developed by David and his son Solomon. The model of Israelite kingship was that of Canaan which obviously had great similarity with Egyptian and, above all, Babylonian kingship. Thus, in the so-called royal Psalms, the Israelite king is addressed by Yahweh as his son (Psalm 2, for instance) the implication being that he is adopted by Yahweh (the formula is 'today I have begotten you'). The king is chosen and appointed by Yahweh (Psalms 2 and 89). He is consecrated by anointment with oil, which at the same time implies that he is equipped with God's spirit (1 Samuel, 10.6). Consequently his title is the Anointed of Yahweh (*meshiakh Yahweh*, from which our word Messiah is derived). Though Israel was a small country, her king, in theory, claimed world dominion: 'he shall reign from sea to sea and from the river (Euphrates) to the ends of the earth' (Psalm 72). He was thought to reign on God's behalf and defeat his enemies with God's help (Psalms 72, 89, 110). His great domestic responsibility is for the maintenance of *sedaqah* or 'righteousness' in the country, assisting the weak and supporting the needy; as a consequence, rain will fall and the crops will grow abundantly (Psalm 72).

It is clear that the king was responsible for the Temple and its cult. Once he is referred to as a priest, 'after the order of Melchizedek' (Psalm 110) but there is little clear evidence of his functioning in this

capacity. However, David performed cultic ceremonies at the transfer of the Ark to Jerusalem (2 Samuel, chapter 7), Solomon dedicated the Temple (1 Kings, chapter 8), and Hezekiah and Josiah worked for the reform of the cult. It is possible that certain functions of the high priest (for example, on the Day of Atonement – Leviticus, chapter 16) were originally royal prerogatives. It has also been argued, on the basis of certain Psalms (18, 22, 88, 89, 116 and 118), that the king was ritually humiliated at a night-time ceremony in the New Year's Festival and restored in the morning. This theory, however, has not been definitely proved.

The royal ideology of ancient Israel is of great historical significance, since out of it grew the expectations of a coming ideal king who was to save Israel from all evil, the Messiah. It is these expectations that the writers of the New Testament regard as being fulfilled in Christ.

Burning Like Fire

Moving farther eastwards, we find sacral kingship in ancient Iran. Here the king enjoys the special protection of Mithras, and is often regarded as the incarnation of that god. He should be born like Mithras in a cave from the descending star as a saviour of mankind. His birth marks the beginning of a new golden age. He is praised as a divine being and greeted with prostration like a god. He is called the brother of the sun and the moon. His real nature is fire, for he has descended from heaven as lightning in a column of fire. Therefore he is also surrounded by a nimbus of fire or radiance, called *khvarenah*, a word which also denotes the king's fortune, or luck.

The king is the ruler of all the world, the champion of justice, the protector of the poor and the defenceless. In his person he unites the three social classes (priests, warriors and peasants) which he shows by dressing in the colours of the different classes on certain occasions. He is also a cosmic ruler, whose power is symbolized by his star-studded mantle, representing the sky and the universe.

The Persian king often functioned as a priest, offering sacrifices and, above all, performing the acts of fire-worship. There

Being divine the king should not be seen by ordinary people, nor should he touch the ground with his feet

The custom of consecrating the sovereign by anointing him with oil is part of an almos universal pattern of coronation: ampulla and anointing spoon used at the coronation o British monarchs

are several indications that in ancient times he also performed the role of the mythical dragon-slayer in the annual festival.

In India the king was in ancient times considered as a *deva*, or divine being. However, in later theory, it is kingship and not the king that is really divine. According to the Law of Manu the king was created from eternal and essential particles of the eight devas (gods) who are called the guardians of the world and who are believed to protect the eight main points of the universe. The king thus has something of these gods in him and is the protector not only of his people but of the whole universe. The king should be burning and dispel the beings of darkness like the sun; he should be gentle like the moon and promote vegetation and fruitfulness; he is the judge, like Yama; he is the master of wealth, like Kubera, the god of the north; his anger destroys like Agni, the fire; he is the lord of *dharma* (law and order) like Varuna; he controls the powers of fertility and causes rain, welfare and the growth of crops, like Indra; he is free like the wind; and he is the protector of all, like Vishnu, and gains control over the universe by taking the three strides of that god.

Being divine the king should not be seen by ordinary people, nor should he touch the ground with his feet. His insignia represent his sovereign authority and connect him symbolically with various gods. The royal throne is a representation of the sovereign seat of the god; it is often compared with the altar, also the support of a sacred being. The king is believed to incarnate various gods, especially Indra: 'May the king, the slayer of Vritra (the dragon) be our king and defeat the enemy.'

A further development of these ideas is found in the Buddhist concept of *cakravartin* or 'wheel king'. This is a legendary, universal ruler with conspicuous features of a solar hero.

In the Far East both China and Japan have known a well-developed sacral kingship. The Chinese emperor was regarded as the Son of Heaven. He thus held a unique position as God's representative and it was very important that he should have the divine mandate. He was to interpret the will of heaven, and as long as he properly took care of his office he was regarded as the guarantor of harmony in Nature and society. It was he who performed the most important sacrifices of the state. After death he attained divine rank.

The emperor of Japan was regarded as the descendant of the sun goddess Amaterasu and was called *tenno*, the ruler of heaven, or *tenshishama*, the sun of heaven. The term *mikado* 'the sublime gate', was used only in poetry.

The Manifest God

In Greece and Rome there was a peculiar development of kingship. At an early date monarchy was abandoned but the title of king *(basileus, rex)* was retained for a priest who exercised some of the king's sacral functions.

With the coming of Alexander the Great there was a change in the Greek outlook. Apparently under the influence of oriental ideas, the Hellenistic rulers began to claim divine prerogatives. They were given divine titles, such as *Soter*, 'saviour', and *Epiphanes*, 'manifest (deity)'. They were represented with a radiant crown, symbolizing their divine nature. In many cases they even received worship, at least after death. In philosophical writings the king was described as a representative of the godhead on earth, his duty being to imitate in his reign the divine rule of the universe. A true king is 'a living law', the very embodiment of universal order. Of rather theoretical interest is the idea that a good king has to suffer and be humiliated, the model being Hercules who was the son of Zeus but nevertheless had to humble himself and suffer.

Roman emperor worship was in many respects a continuation of the Hellenistic sovereign cult, but was probably also linked with ancient Roman ideas. Initiated through Julius Caesar and Augustus, it was originally concerned with the emperor's *genius*, and only after his death was he raised to the sphere of the gods *(apotheosis)*. But gradually, beginning in the provinces, the emperor was acclaimed 'saviour' and 'god', and given divine epithets. Thus as time went on, a 'sacral emperor ideology' developed.

The emperor was thought to be the son of a god (Jupiter, Apollo) or the manifestation of a god on earth. Legends about the divine parentage of the emperor are found in the cases of Augustus and Nero. The emperor was Jupiter's deputy and image, and consequently the ruler of the world. The globe of the world belonged to his insignia – this is the prototype of the roya orb. Some emperors also claimed influence on the progress of the year and the order o Nature. The emperor's ascent to the throne was thought to inaugurate a new golden era the effects of which extended to Nature and fertility. According to Seneca, the prince is to fulfil the functions of the gods on earth So in his rule he should imitate the gods He is the soul of society and its unifying force, the vital spirit of mankind.

With the introduction of Christianity as the official religion of the Empire much of this ideology became impossible. But many traits of it lived on, with a different interpretation. The emperor was regarded as God's and Christ's representative and deputy, and as the defender of the Church The Empire became a dominion 'by the grace of God'. Much of this continued down through the ages and formed the background of medieval and even later theories of kingship. The symbolism of the royal insignia can be understood only against this background. There are even instances in England and France of the belief that the king can cure diseases (see KING'S EVIL).

H. RINGGREN

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KIRLIAN PHOTOGRAPHY

AT SOME TIME during 1939, Semyon Kirlian, a Russian electrical engineer, was watching a patient in Krasnodar hospital receiving medical treatment by the use of a high-frequency electrical generator, at that time a new form of therapy. He noticed that, when the electrodes were brought close to the patient's skin, there was a glow of light, somewhat similar to that produced in a neon discharge tube.

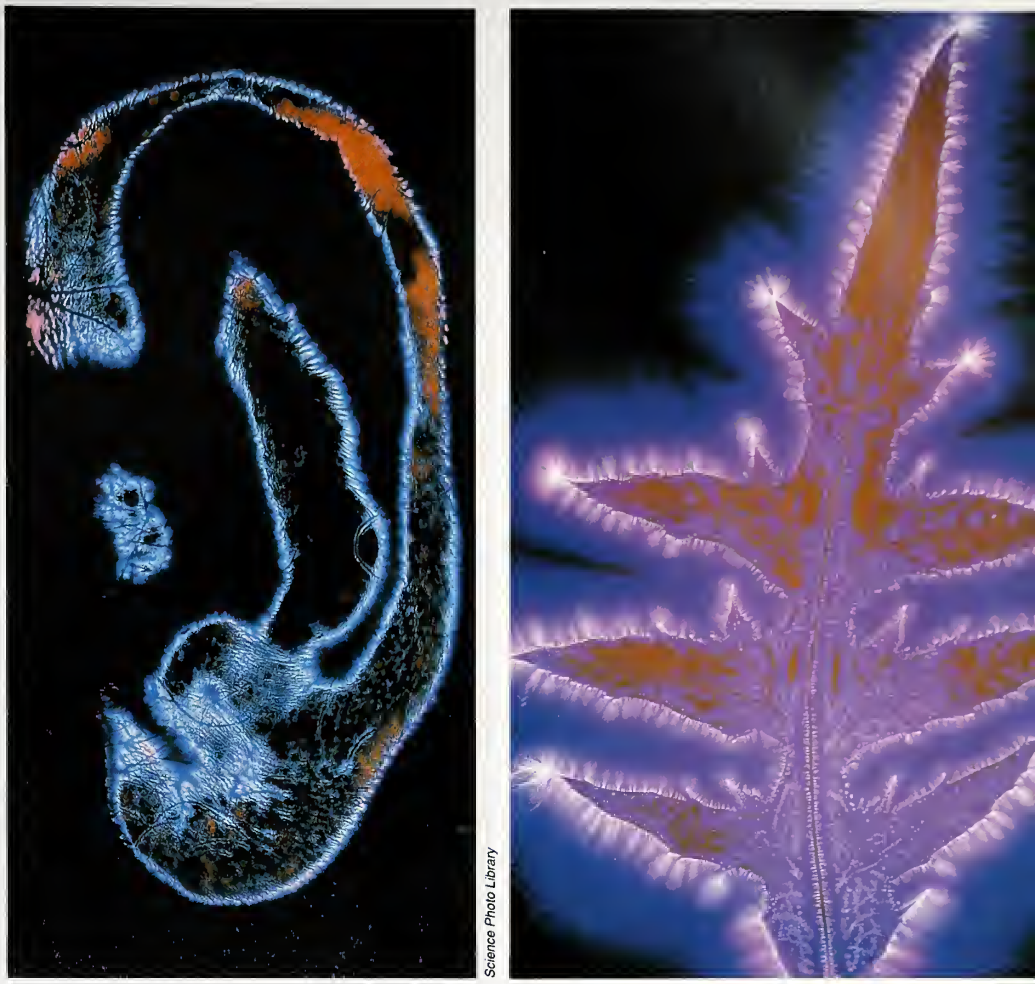
Kirlian and his wife Valentina decided to investigate the phenomenon experimentally. They devised a simple set-up of two metal plates as electrodes, on one of which a photographic plate was placed. Kirlian placed his hand between the two plates, and the high-frequency current was switched on. When the photographic plate was developed, it revealed the sihouette of Kirlian's hand with an aura of light surrounding the fingertips. The Kirlians then embarked upon an extensive series of experiments in which many materials, but particularly leaves and other plant matter, were investigated in the high-frequency field. They also devised an optical system that allowed them to observe the phenomena in motion.

Although the technique has now been attributed to Kirlian, it had been first reported in Russia 40 years before, when the engineer Yakov Narkevich-Todko exhibited his 'electrophotography' at the fifth exhibition of the Russian Technical Society in 1898. Even earlier a Czech, B. Navratil, had coined the word in 1889; a French experimenter, H. Baravuc, produced electrophotographs of hands and leaves in 1896; and in 1939, still many years before the Kirlians published a report on their experiments, two other Czechs, S. Prat and J. Schlemmer, had published photographs of a similar glow surrounding leaves.

The principle lying behind what is now almost universally known as Kirlian photography is the corona discharge effect. When two plates, covered with a thin insulating material, are connected to a high-frequency oscillator such as a Tesla coil, the form of electrical discharge that occurs between them is not a spark but a generally distributed glow. This discharge can be affected by temperature, humidity and other factors, and equally by objects placed between the plates.

The Kirlians first reported the results of their experiments in 1958, but their work remained virtually unknown until 1970, when two Americans, Sheila Ostrander and Lynn Schroeder, published their book *Psychic Discoveries Behind the Iron Curtain*. This evoked only mild interest among scientific circles in the West, but sufficient to encourage the Russians to hold a conference on the subject at Kazakh State University in Alma-Ata in 1972.

What particularly excited delegates to the conference was the description by Kirlian of his observations on leaves. A fresh leaf produced an 'aura' full of light; but as the leaf died so the light went out. He also claimed that his methods had revealed the difference between a healthy leaf and one that was infected, although not yet showing any signs of infection.


Science Photo Library

No external light source is used in Kirlian photography. A photographic image is obtained from interaction between the subject and an electrical field *Left* A photograph of the outer human ear *Right* The underside of a thistle leaf

The investigation was taken up early in the 1970s by Thelma Moss and Kendall Johnson at the Center for Health Sciences, University of California. They performed an extensive series of experiments, in the course of which they established that Kirlian photographs obtained from inanimate objects on separate occasions remained basically similar, but that living subjects produced widely varying results. This led them to postulate that there was a relationship between the corona and the physical or emotional state of the subject.

Like a Fireworks Display

The hand itself looked like the Milky Way in a starry sky. Against a background of blue and gold, something was taking place in the hand that looked like a fireworks display. Multicolored flares lit up, then sparks, twinkles, flashes. Some lights glowed steadily like Roman candles, others flashed out then dimmed. Still others sparkled at intervals. In parts of his hand there were little dim clouds. Certain glittering flares meandered along sparkling labyrinths like spaceships traveling to other galaxies.

What did these twinkling flares mean? What were they illuminating? The pulsating sparks weren't playing some game of chance. Their game seemed to have some rules, but what were they?

Sheila Ostrander and Lynn Schroeder
Psychic Discoveries Behind the Iron Curtain

Support for this theory has come in recent years, as interest in the Kirlian phenomenon has grown. Experimenters have found that people's corona flares can change rapidly, becoming dramatic, for instance, when an attractive member of the opposite sex enters the room. And when subjects were given a glass of alcohol, in the words of one researcher, 'the flares lit up like a Christmas tree'. Following these investigations, claims have been made for the value of Kirlian photography to diagnose disease.

Various theories have been advanced to explain the phenomenon, some enthusiasts comparing the corona flare with the etheric body or aura (see AURA). The Russian experimenter V.M. Inyushin coined the term 'bioplasmic body', but this is little more than an attempt to give apparent scientific respectability to what remains, in effect, the concept of the human aura.

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KNIGHTS TEMPLAR

IDEALISM, CHIVALRY and religious fervour inspired the Order of the Temple, founded c 1118 by Hugh de Payens of Champagne, and eight companions. This militant fellowship of knights dedicated their lives and wealth to the defence of pilgrims on their way to the Holy Land; with such idealistic aims, they could not have foreseen that 200 years later the Templars' honour and renown would be destroyed by charges of heresy, unnatural vice and Devil-worship, levelled by a greedy and unscrupulous monarch, abetted by a timorous pope and implemented by the Inquisition.

Within ten years of its inception, the Order's white mantles (later emblazoned with a crimson cross) and black and white standard with its legend 'Non Nobis Domine' had so fired popular enthusiasm that sons of the noblest Europeans sought to join, while others endowed it with riches, lands and produce.

The Templars cut off their hair, let their beards grow long, and took full monastic vows. The vow of poverty related to personal property, each knight owning only the clothes, weapons and domestic utensils granted at his initiation. However, the Order itself grew rich from gifts and benefits, which later roused envy and enmity.

Chastity was rigidly enforced, and the knights slept fully clothed in lighted chambers. They were forbidden to kiss even their mothers, or attend any gathering which might inspire longings for family life. This total avoidance of female company later resulted in imputations of homosexuality. Such unnatural practices horrified the common people because of their heretical associations; gnostic heretics, for instance, were accused of shunning normal sex because they disapproved of further births.

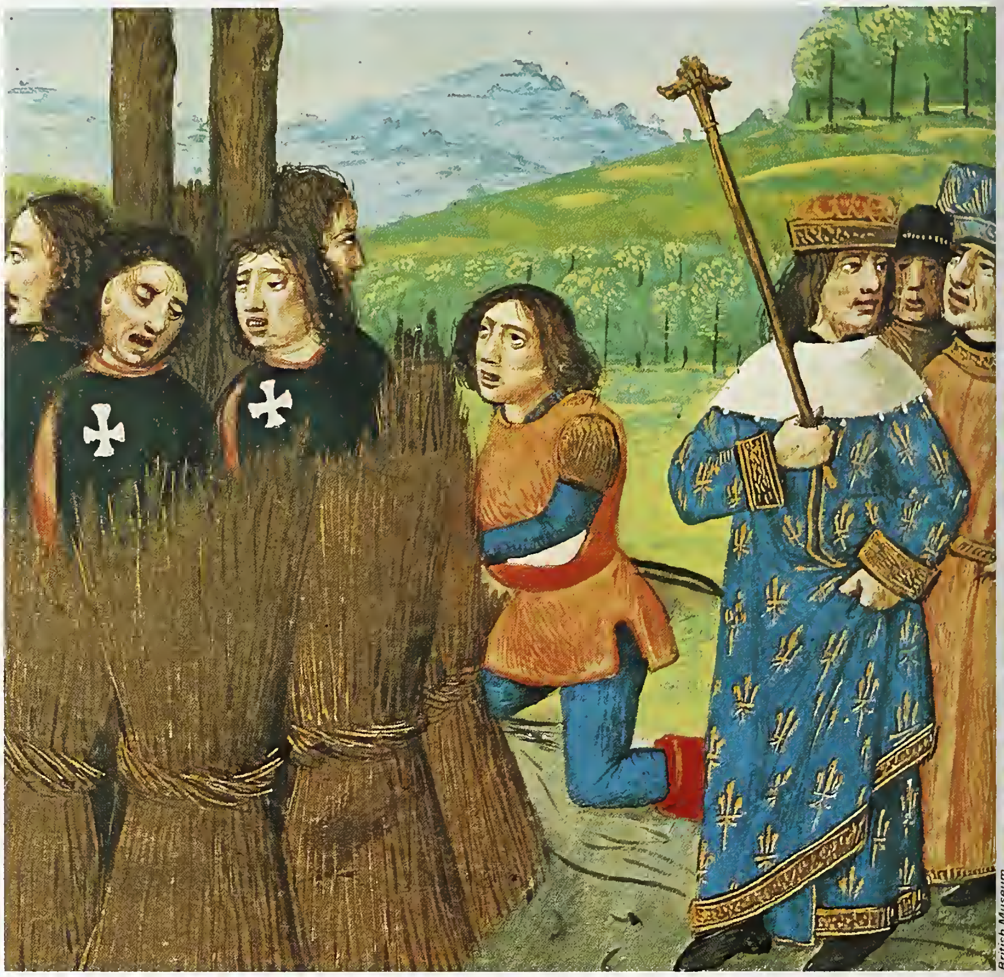
A Regime of Total Submission

The vow of humility required total submission to superior officers. No possessions might be locked away, and every personal letter had to be read aloud before the Grand Master. If captured, a knight could not expect to be ransomed, for that would incur the dissipation of the Order's funds on one individual.

Each group was organized as strictly as the Cistercian Order, on which their rule was based, and every contingency was covered by the 62 rules set down by St Bernard of Clairvaux, the ecclesiastical reformer who had made the Cistercians into one of the greatest monastic orders. The Grand Master alone stood above these laws; this gave some flexibility to an otherwise rigid code, and also made the Master the supreme ruler to whom every Templar owed total allegiance. As well as the cadre of knights, there were lower categories composed of priests, soldiers and servants, all bound by equally strict rules, and associate members who flocked to the Order to gain religious benefits and indulgences.

Two factors distinguished the Templars from other monastic orders: their devotion to fighting, and the total secrecy surrounding all ceremonies and initiations. This secrecy eventually damned them, for wild rumours were fuelled by such mystery, but an obsession with security is common in many such military groups. Despite differing languages and nationalities, the Templars became a close-knit organization with branches throughout Europe. Only later did individual kings and prelates recognize and come to fear the potential danger from this independent and strong body, whose worldly power in time corrupted their former humility.

Their laudable aims and strict vows won the Templars papal recognition, and the Order was showered with religious privileges and immunities; they were exempted from taxes and secular laws, and were answerable only to the pope, who threatened to excommunicate anyone hindering or harming a Templar.


British Museum

As soldiers, the Templars won an honourable name, even though the crusades were ultimately a failure. With its immensely strong castles and enormous wealth, the Order took on the role of financier for many rulers. During truces it even transacted business with the enemy, and possibly absorbed a trace of Islamic culture. So much confidence was placed in its complex of fortified estates, such as the Temples of London and Paris, that kings deposited their riches there for safekeeping.

The last years of the 13th century witnessed the inglorious finale of the crusades. The Templars were the last to leave the Holy Land, and their famous Castle Pilgrim between Haifa and Arsuf was the final Christian stronghold to fall. Meanwhile the Church contented itself with promises of further crusades, which never took place, and a greater resolve to hunt down the heretics in its midst than to drive the infidel out of the Holy Land.

After the Crusades

The Templars' career did not come to an end with the collapse of the crusader states, for Cyprus became the new headquarters. Yet the power it possessed had subtly altered both the Templars' role and their reputation. Hatred and envy was the reverse of the widespread admiration they aroused, for people dislike their creditors. The high-born resented the privileged knights who barely needed to pay homage to any monarch. The Order's reputation for avarice grew alarmingly as the knights seized domains they considered rightfully to belong to them. Individual members often played important parts in European affairs, having high positions in royal courts, and acted as special papal emissaries. The Order's coffers advanced money to kings for wars and dowries, and Templars even hired themselves out as mercenaries.

It was for their wealth that the Templars were finally destroyed. Philip IV of France (1285-1314), despite a devout reputation, was a devious, megalomanic fanatic. He was desperate to raise money to finance his many wars, and taxed his own people unmercifully, while scheming to gain control over the pope. From the outset this monarch desired the Templars' ruin in order to acquire their wealth, cancel his own debts to them, and curtail their power. He even tried, unsuccessfully, to join the Order. While showing ostensible friendship to the Templars, he sent his capable and ruthless minister, Guillaume de Nogaret, to collect evidence against the Order.

Heresy was the safest accusation to bring, for the Inquisition was bound to act on it, and it was almost impossible to get free from its clutches. For the Order's possessions to be confiscated in France it had to be dispossessed throughout Europe, and to do this, Philip required Pope Clement's cooperation. The threats and exchanges concerning the Templars between the two were dubious and dishonourable.

Worship of Baphomet

At daybreak on 13 October 1307, 140 Templars and their Grand Master Jacques de Molay were arrested by de Nogaret in the Paris Temple, and their wealth was impounded, while all over France other members were seized. Philip encouraged popular hatred by announcing that the Templars' exemption from taxation had bled the country white and that, if the Order were dissolved, debts to the crown would not have to be paid.

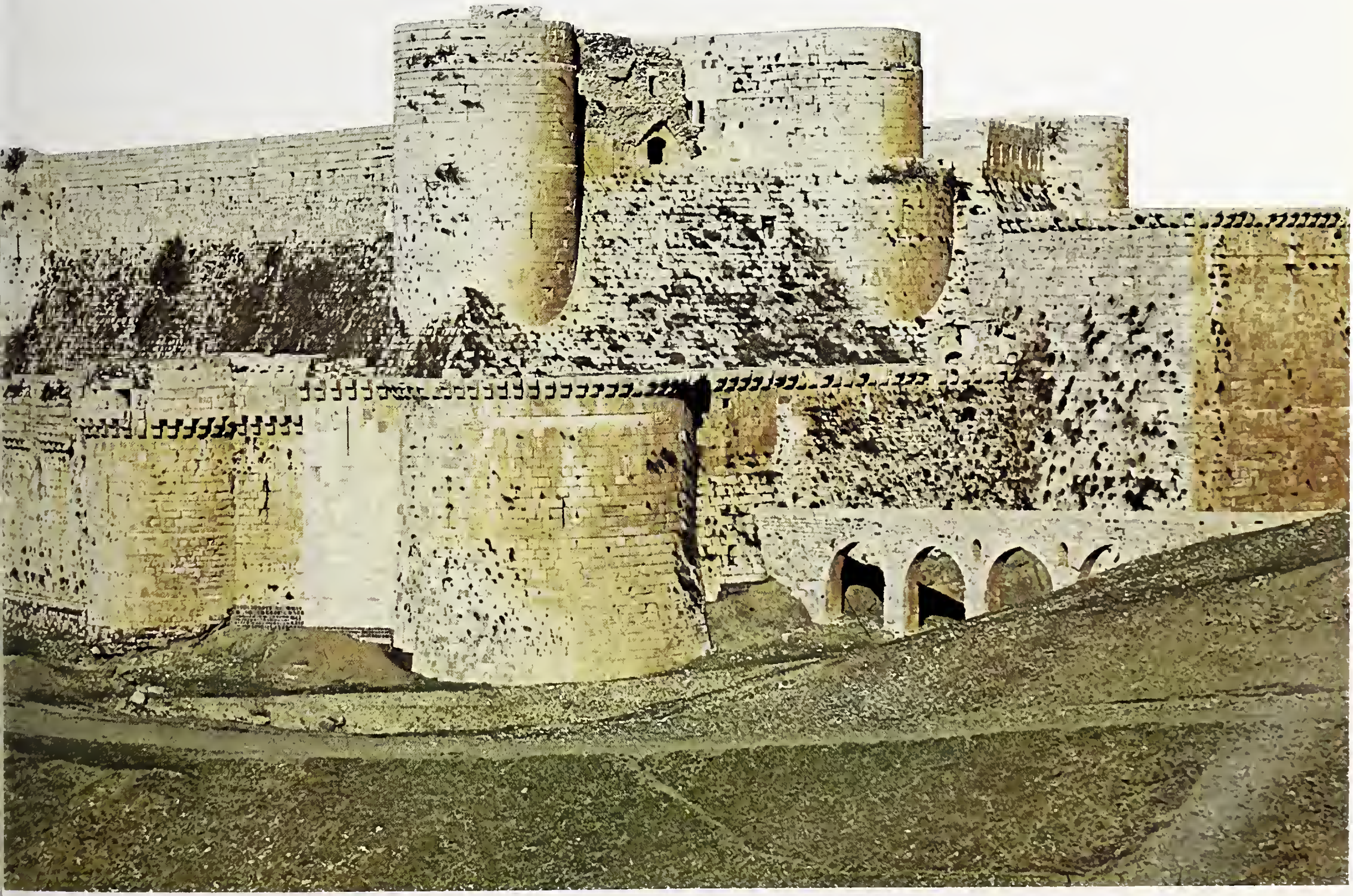
The first aim of the Order of the Knights Templar had been to protect the pilgrim routes to Jerusalem and other holy places; later they became enormously rich and were destroyed for this reason by Philip IV of France who, greedy for their wealth, accused them of heresy *Left* Philip IV attends the execution of Jacques de Molay and other members of the Order: illustration from a 15th century Flemish manuscript *Below* Krak des Chevaliers in Syria; one of the Templar strongholds

Torture was used to extract confessions; if these were retracted, even grimmer measures were employed to punish those relapsing. It is not surprising that in most cases the victims admitted their guilt. Briefly the charges were as follows: the knights put their Order before every other principle, swearing to enrich it by any means; at his initiation a neophyte was required to spit or urinate on the cross and to renounce Christ; indecent kisses were exchanged, and unnatural sex commonly practised and encouraged within the Order; they worshipped Baphomet (see BAPHOMET), sometimes said to be a stuffed human head, sometimes a head with three faces, and at other times described as a human skull, and the cord they wore over their shirts was hallowed by being wrapped about it, while an ointment made from murdered babies was used to anoint this grisly object. It was also said that they had betrayed the crusades, and that their priests did not consecrate the host during Mass; that the Templars had worshipped the Devil in the form of a black cat, which they kissed beneath its tail. The life of anyone who confessed was to be spared, but refusal to confess meant death. However, the confessions were an odd assortment, and none of the charges was conclusively proved.

It is very unlikely that there was more than the smallest grain of truth among these accusations, which were usually levelled at any group or individual who had fallen foul of the Inquisition. In an all-male society such as the Templars, some homosexuality is not unknown, but there is no reason to suppose that this was commoner among the Knights – who, after all, modelled themselves on the notoriously ascetic Cistercians – than in any monastic order. The other accusations – obscene kisses, worship of an idol and satanic practices – were again common and almost inevitable in the circumstances. Philip IV and de Nogaret, plainly acting on the principle that if you throw enough mud at a person some of it will stick, had accused Pope Boniface VIII of very similar crimes shortly before. It has also been suggested that the Templars may have been influenced by the Gnostic ideas that were current in southern Europe in the early 13th century, but this idea, though fascinating, has found no firm evidence to support it. What is certain is that the Templars were immensely rich.

The Order of Arrest

On 22 November 1307, Clement, who was resident in Avignon, not Rome, was more or less forced by Philip to issue a Bull ordering all sovereigns to arrest the Templars and seize their property. At this juncture monarch and Pope had both gone too far to risk the Templars ever being freed, when they might seek allies to wreak vengeance on their oppressors.



A. F. Kersting

In several European countries the Order was not rigorously persecuted and there were no general confessions; Clement had to issue another Bull to force Edward II of England to use torture on English Templars. In France the Inquisition attempted to force the truth from the Templars for nearly three years. Many died from their ordeals. In 1310 some knights came forward to defend the Order, and Philip, unwilling to risk doubt being thrown on the proceedings, had 54 Templars burned to death. All refused to confess.

In 1312, the unhappy Clement, author of so many disgraceful Bulls, had to admit that there was not enough evidence to prove definite heresy. But the Templars' reputation was irretrievably damaged, and he dissolved the Order, stipulating that its funds should be transferred to the Hospitallers, a rival crusading order. Those Templars who had not perished by fire or in jail were allowed to join another order or to revert to the secular state.

Meeting the Cost

Philip held on to the Order's property, enjoying its revenues during his lifetime, and finding various pretexts for making the Hospitallers also pay over large sums, since the six-year inquiry into the Templars' misdeeds was said to have cost the state a fortune. With similar excuses Edward II, who had never very zealously attacked the Templars, retained their possessions, and squandered them on his favourites. In Spain, Portugal and Germany, where the Order had suffered least, and had in fact received royal protection, its estates and members were absorbed by existing orders or diverted to found new ones.

On 19 March 1314, the final scene of the tragedy was enacted. After nearly seven years of captivity, Jacques de Molay was taken from prison to make a public confession, after which he was to be imprisoned for life. To the consternation of the authorities, de Molay declared himself guilty of only one offence: that of allowing torture to force him to lie, and he declared the Order to be pure and innocent.

At sunset on the Ile de Palais in the Seine, de Molay was accordingly burned to death, protesting his innocence and winning the crowd's admiration. It was rumoured that de Molay's last words were to summon the Pope and the King to meet him soon before God's throne. Interestingly, both king and pope died within a year.

After the Fall

The Templar Order was suppressed almost 700 years ago, but it has enjoyed a curious resurrection and afterlife since the 18th century. The allegations of diabolism, heresy, repudiation of Christianity and the practice of magic and illicit sex which were brought against the Templars, even if not justified, gave the Order an aura of mysterious evil and secret knowledge which has proved powerfully attractive in an age of Christian decline and renewed interest in the occult.

The fact the Order took its name from the Temple in Jerusalem inevitably made the Templars a focus of interest for the early Freemasons, whose own mythology honoured the architect of Solomon's Temple as the movement's founder (see FREEMASONRY). Templar side degrees proliferated on the fringes of Masonry in the 18th century, especially in Germany, in unorthodox, occultly-inclined groups which looked back to the Order as a channel through which an ancient tradition of esoteric knowledge had been kept alive in the Middle Ages and transmitted to the Rosicrucians (see ROSICRUCIANS). The Strict Observance rite of Masonry, which was founded in Germany in 1755, claimed spiritual descent from the Templars and established branches in France, Hungary, Sweden and Russia.

In the mid-19th century, the influential French occultist Eliphas Levi (see LEVI) linked the idol named Baphomet, allegedly worshipped by the Templars, with the Devil card of the Tarot pack and the Goat of Mendes. This was a divine he-goat worshipped in ancient Egypt, according to Herodotus, who identified the animal as the god Pan and said it was given women to couple with. Levi's lead was followed in England by the Order of the Golden Dawn (see GOLDEN DAWN), which made the same identification, and it was also taken up by Aleister Crowley (see CROWLEY), who adopted Baphomet as one of his aliases.

Various small occult groups in Germany and Austria at the turn of the 19th and 20th centuries took the Templars as their spiritual patrons. The New Templars, founded by Lanz von Liebenfels, acquired a romantic ruined castle above the Danube from which to launch Aryan racialist propaganda (see NEW TEMPLARS). The dramatist Strindberg was a member and Hitler was a reader of the group's magazine, which anticipated his racial policies. Meanwhile, the Order of Templars of the Orient (O.T.O.), founded in Germany, taught sex magic as the key to 'all Masonic and Hermetic secrets'. Aleister Crowley attained high rank in the English chapter of the O.T.O. and it established branches in Switzerland and the US.

Feverish Heights

Since the Second World War, interest in the Templars has mounted to feverish heights, especially in France, where speculation about the Order has become a minor industry. The Templars have been credited with inspiring the building of the great Gothic cathedrals of medieval Europe. They have been associated enticingly with the Cathars and with the Holy Grail (see CATHARS; GRAIL). In *Parzival*, his 13th-century version of the Grail story, Wolfram von Eschenbach staffed the Grail castle with knights sworn to chastity, called *Templeisen*. This was presumably a reference to the Templars, and Jessie L. Weston, an Arthurian scholar of the early years of this century, thought that the Templars might have learned secret gnostic doctrines embodied in the Grail legends.

There is a theory that there was a third, secret order in the background, behind both the Templars and the Cistercians. It has been suggested that some of the knights escaped from France when the Order was suppressed and made their way to Scotland, and that a body of mounted Templar knights, appearing on the scene at the critical moment, helped win the battle of Bannockburn in 1314, enabling Robert the Bruce to smash the armed might of England and save Scotland's independence. There are even theories that the Templars discovered America long before Christopher Columbus. Centuries after Jacques de Molay perished agonisingly in the flames, the mystique of the Templars lives on.

SANDY SHULMAN*

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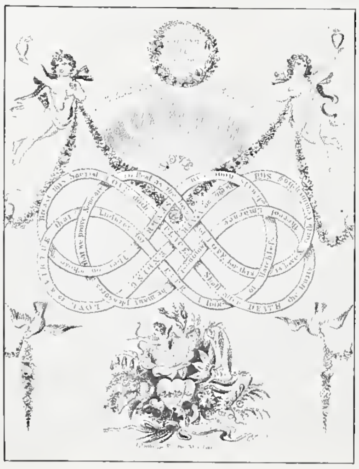
Knot

A powerful magical weapon, because to tie a knot is to impede the person against whom the spell is directed; to untie the knot is to release the victim from the spell; 'the witches' ladder', a string with nine knots, was believed to throttle the victim slowly to death; in many societies knots were tied at love and marriage; tying knots is widely believed to prevent conception, and untying them is thought to ease child-birth.
See STRING.



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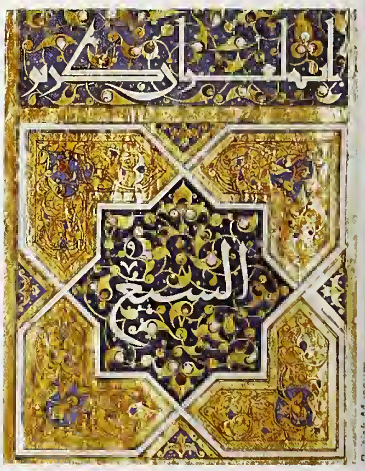
Koran

The sacred book of Islam, God's eternal and uncreated word, which was revealed to Mohammed while he was at Mecca and Medina; it contains 114 chapters, or suras, and is regarded as infallible.
See ISLAM.



n the ocean many things are hidden': the kraken s said to be the largest of many gigantic sea onsters that reputedly lurk in the ocean depths

KRAKEN

AMONGST THE MANY things which are in he ocean and concealed from our eyes or only resented to our view for a few minutes is the Kraken. . .' The sea monster described here y Erik Pontoppidan, Bishop of Bergen, n his *Natural History of Norway* (1752), as reputed to be the largest in the world. lso known as the kraxen, krabben or sea orven, it was so elusive as to be dismissed by ncient and modern sceptics as nothing more han a sailor's myth.

Throughout history, however, a few writers ave mentioned a giant sea creature with haracteristics similar to those of the kraken. Pliny wrote of a monster in the Straits of Gibraltar which blocked the entrance to ships; ther experts on sea life referred to a mammoth starfish that had been found in the vaters around Sicily.

It seems likely that the kraken was a kind f giant polyp or cuttle-fish, perhaps a urvival of some almost extinct prehistoric ea creature. Bishop Pontoppidan, who wrote quite extensively about this inhabitant f Norwegian waters, had a theory that he floating islands which suddenly ppeared or disappeared in Northern seas, were in fact kraken; and also that the medusa r jelly-fish might be its ovum.

Another bishop, cited by Pontoppidan as a reliable witness, claimed that in 1680 the remains of a young kraken were found putrefying when the creature got wedged among some rocks in a fiord. Apparently, the monster was not particularly dangerous, except because of its size. Any ship, even one as large as a man-of-war, that was caught up in the swell of a submerging or surfacing kraken would be wrecked.

The creature only appeared on hot summer days when the sea was calm. Norwegian fishermen, who rowed out several miles to where they reckoned the sea should be at least 480 to 600 feet deep, would suddenly find a depth of only 120 to 150 feet, and the water teeming with shoals of cod and ling. This they took to be a sign that a kraken was present. If the water began growing shallower they stopped fishing immediately, and rowed some distance away, for it meant that the monster was about to emerge.

Owing to its enormous size, the whole body was never visible; an entire kraken could be observed only when it was young.

The back of a fully grown monster was estimated to be $1\frac{1}{2}$ miles in circumference, and at first sight the creature looked like a number of small bumpy islands, surrounded by fronds of floating seaweed, with fish leaping about the shallows. After a time, huge tentacles were said to appear, with which the kraken propelled itself along, and gathered food.

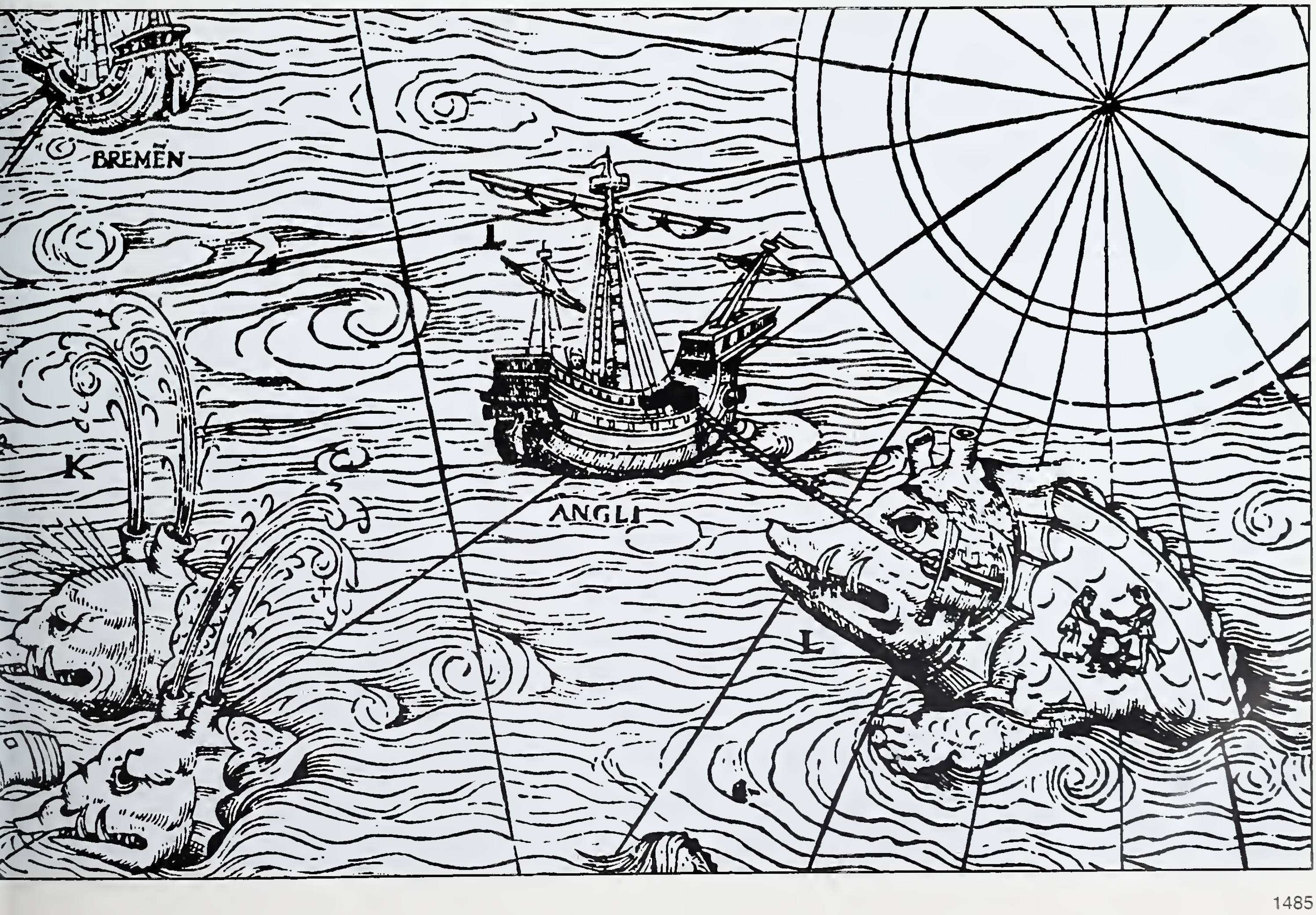
The kraken only remained on the surface for a short while. Its descent into the ocean was a treacherous time, for it churned the waters around it into a whirlpool and drew everything into its depths.

A Pungent Sea

The creature lived according to a definite rhythm. For some months it was seen only to eat, and at others solely to excrete. During the latter period the sea's surface became thick and disturbed and gave off a pungent aroma. The smell and muddiness attracted the shoals which gathered to feed, and the kraken then opened up its tentacles and drew in all the fish, which were converted into bait for the creature's next feeding period.

Whether the kraken was merely a legendary sea monster, or the remains of some primeval sea creature, or the overdramatized account given by lonely sailors of an extremely large cuttle-fish, Bishop Pontoppidan's own words seem particularly apt in describing all those monsters which the modern world has not glimpsed: 'In the ocean many things are hidden.'
(See also FISH.)

The kraken was said to surface only on summer days when the sea was calm, and because of its enormous size its entire body was never visible; at first sight the monster could be mistaken for an island, or a group of islands surrounded by fronds of floating seaweed with fish leaping about in the shallows: 16th century *Carta Marina,* a map of the North Sea showing a ship anchored to one of these gigantic creatures; two sailors have disembarked and are cooking a meal on the monster's back



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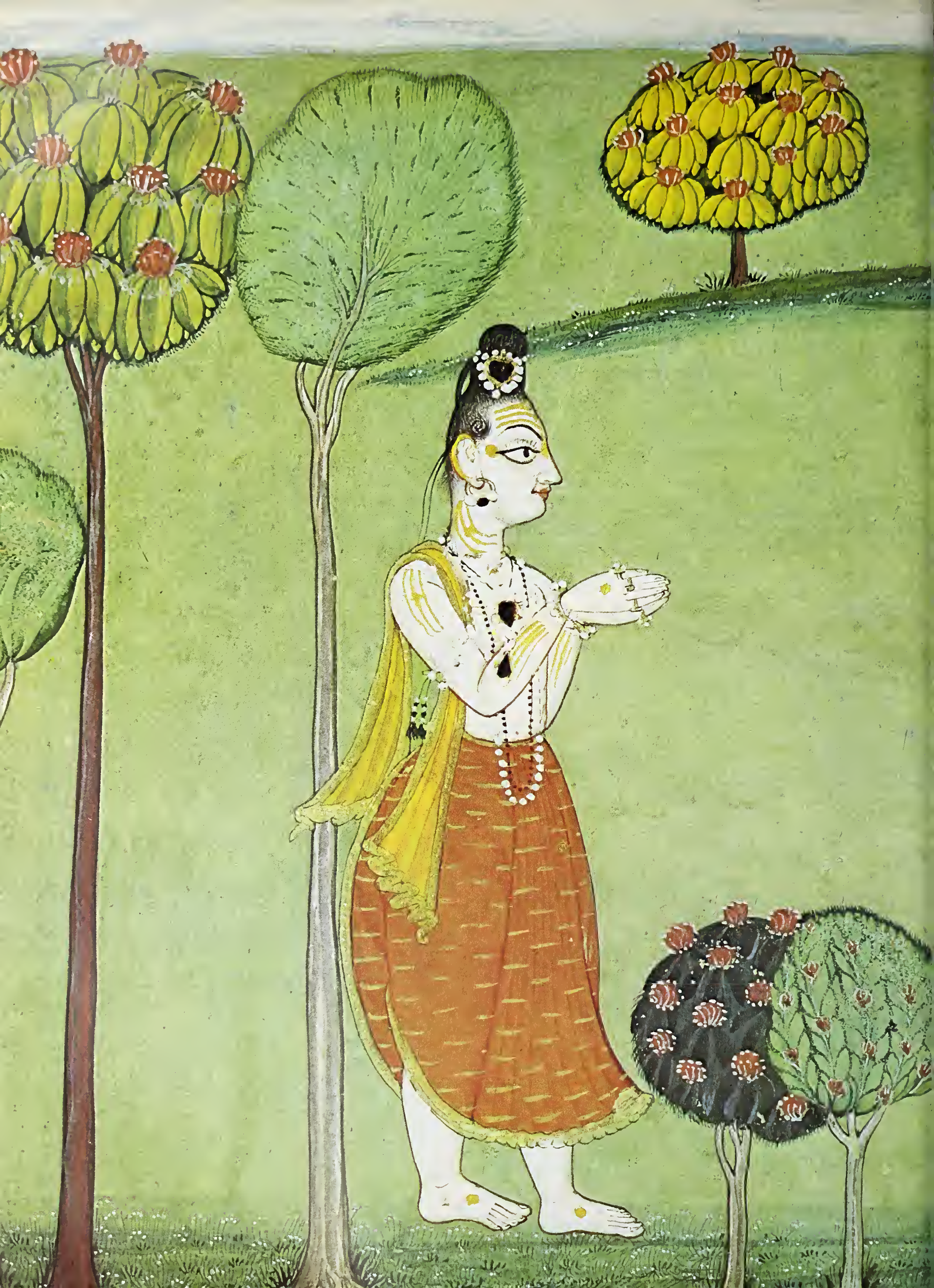
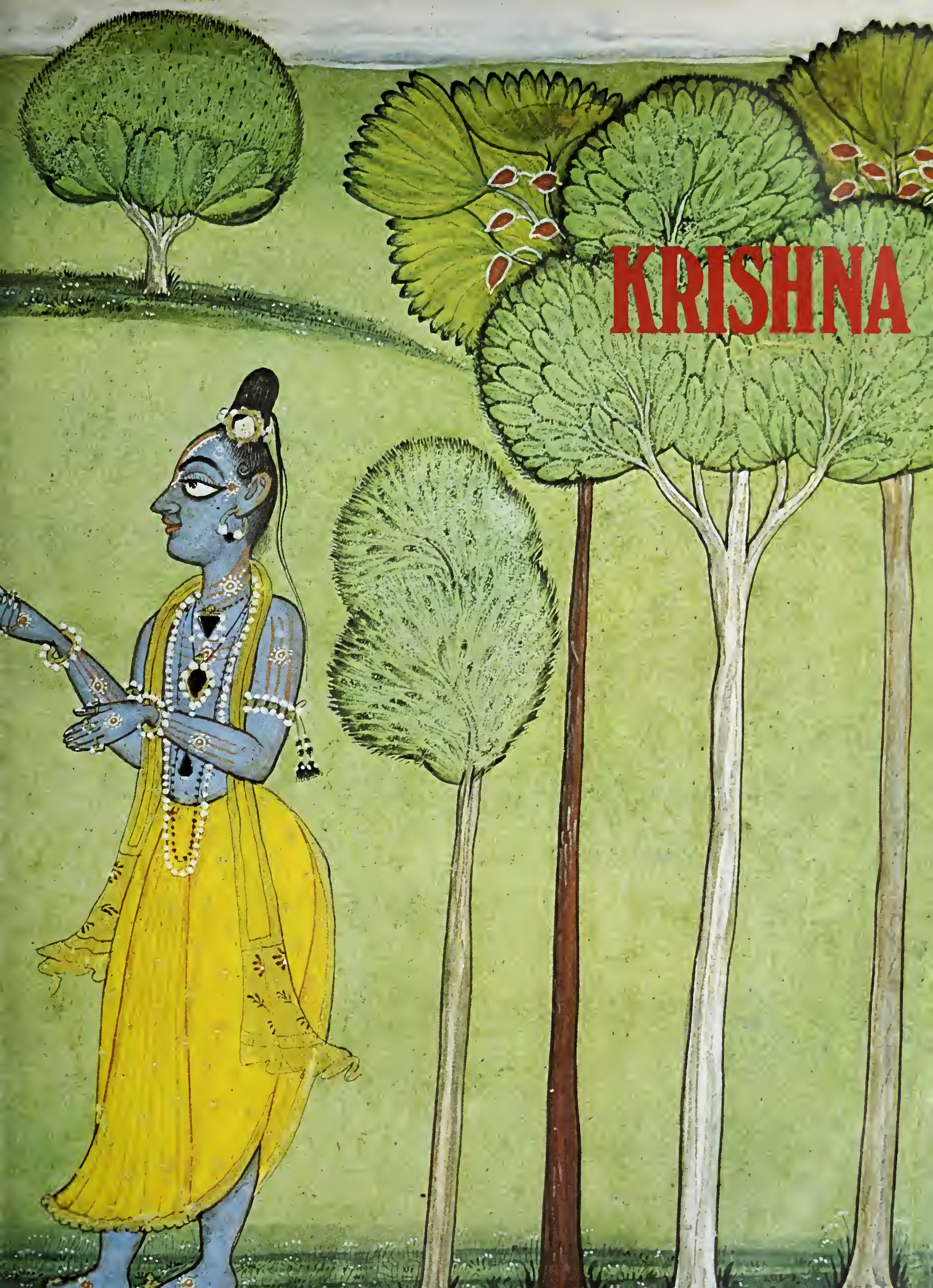



KRISHNA

Indians have believed that Krishna was a god for more than 2000 years, and from him they have derived inspiration and guidance in ultimate matters

Believed by some scholars to be based on a historical figure, Krishna had many endearing human characteristics and was regarded as the fount of all sacred and profane love; to the devout Hindu he is the eighth incarnation of the great god Vishnu

LITERALLY 'the dark-coloured one', Krishna is one of the major gods of Hinduism, and has been the centre of a richly varied system of religious beliefs for more than 2000 years. Although his importance has been obscured to some extent by his association with the god Vishnu, of whom he is generally said to be the eighth incarnation, it is likely that Vishnuism has been enriched by the devotion and meditation inspired by Krishnaism, its seemingly subordinate branch.

Even in the oldest texts Krishna is represented as a god, or more often as God. In the *Mahabharata,* the voluminous Indian epic that tells of the war between two related royal families, Krishna is the divine charioteer, cousin and friend of Arjuna one of the protagonists. Arjuna seeks Krishna's guidance on the eve of battle, and the god's reply constitutes the text of the *Bhagavad Gita,* an immensely influential and much-admired work (see BHAGAVAD GITA). Krishna reveals himself as God the Absolute, and Arjuna wins the battle with the help of the god.

The *Mahabharata* deals with the war and there is no consistent characterization of Krishna. This vacuum is filled by a group of texts known as *Puranas,* literally 'old traditions', whose origins date back to the last few centuries BC. Myths, legends, fairy tales and stories about Krishna were collected for about 1000 years, and were summarized in an extensive 'biography' in the *Bhagavata-Purana* which, according to some scholars, was written in the 10th century AD.

Dallying with Milkmaids

According to this text, the goddess Earth asked Vishnu to free her from the many demons that oppressed her, and the god decided to 'descend from heaven to earth' (a phrase that gave rise to the concept 'avatar', 'one who has descended') to be born as Krishna and kill the demons.

It had been prophesied that a demon king Kamsa, who reigned over Mathura in northern India, would be killed by the eighth child of Vasudeva, a relative of his. He therefore had Vasudeva's first seven children murdered but the eighth, Krishna Vasudeva, was exchanged, while still an embryo, for the daughter of Yashoda, the wife of a herdsman called Nana. Saved from Kamsa's persecution, Krishna was born among cowherds in the lovely country of Gokula near the river Yamuna, now known as the Jumna. Many legends tell of the miraculous deeds he performed during his childhood and youth, protecting the lives of the herdsmen from demonic attacks. As an adolescent boy, being extremely handsome and skilful at playing the flute, he won the love of all girls and women in Gokula, referred to in literature as *gopis,* 'milkmaids', and spent his time in amorous dalliance. But he had to continue his mission against the demons, and eventually left Gokula and his mistresses, never to return.

He went first to Mathura where he killed Kamsa and gained his kingdom; further stories tell of battles with other demons, and of one instance when Krishna and his people, forced to flee, moved to the legendary city of Dvaraka. He continued to further his mission against the demons in the war described in the *Mahabharata,* as a result of which many more oppressors were killed. Krishna's stay on earth came to an end when, cursed by a hermit, his sons and relatives killed one another while drunk. He himself was shot in the foot – his only vulnerable spot – by a hunter who mistook him for a deer, and returned to his heavenly abode.

There are certain gaps in this synopsis of the life of Krishna and scholars have tried to solve the problems raised by separating different layers and milieus in the mythical accounts, in an attempt to trace an original Krishna figure. It has been said that he was originally a herdsmen's god, or a fertility god, and that another Krishna was a shrewd politician, or the teacher of a religion which later deified him. But Indians have believed that Krishna was a god for more than 2000 years, and from him they have derived inspiration and guidance in ultimate matters.

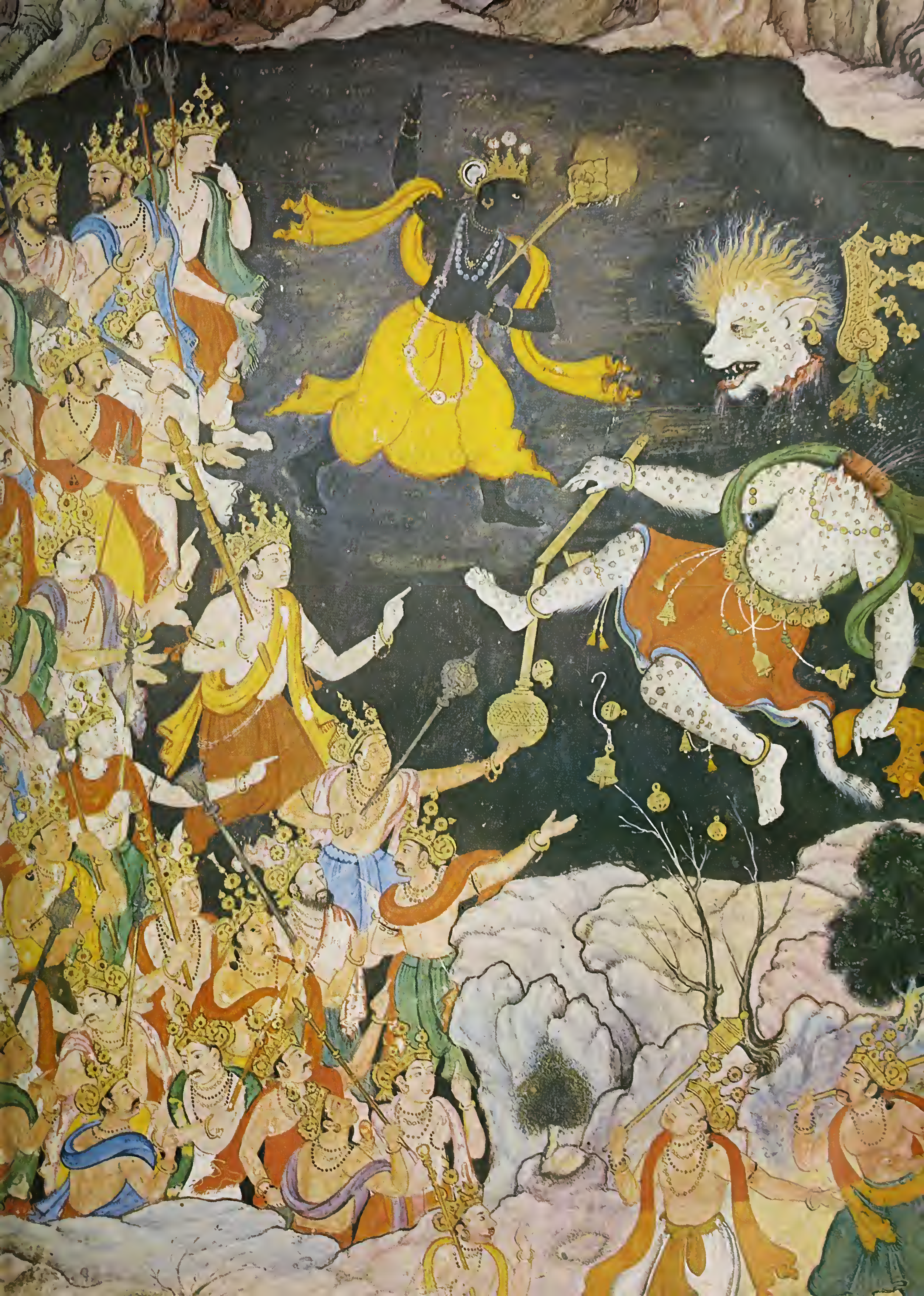
Oversimplification of the god's character to single aspects cannot do justice to Krishnaism as a religious movement. No scholarly analysis can further understanding unless it centres around Krishna as the god who has become part of Indian religious consciousness. Research by W. Kirfel and W. Ruben throws new light on his background. Their investigation of relevant texts reveals that Krishna was a tribal king or chieftain involved in warfare and possessed of predominantly human characteristics, who was possibly a historical figure. This theory facilitates understanding of Krishna: mythical tradition has faithfully preserved his historicity while transforming him into the universal protector and lover.

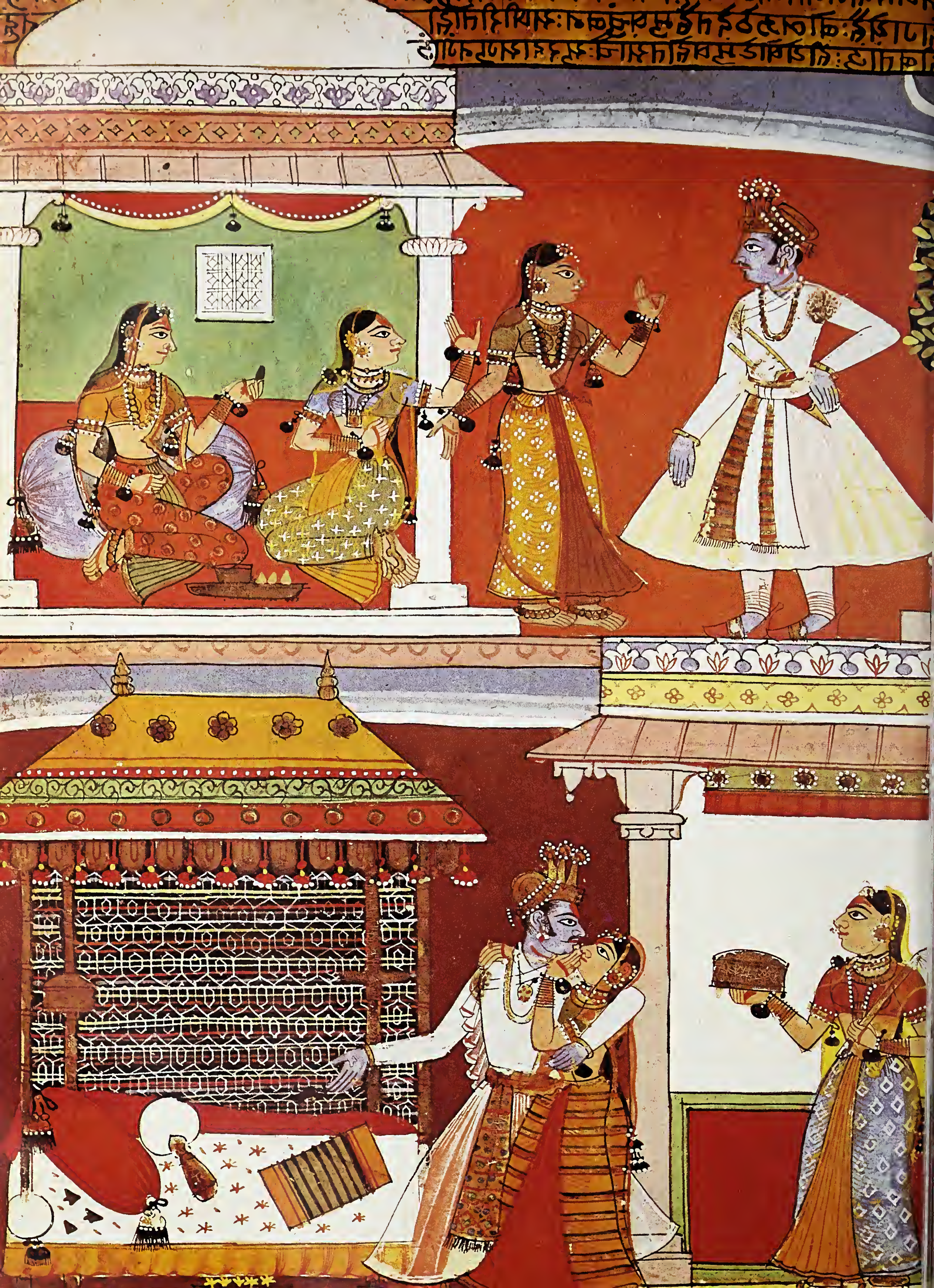
The 'dark-coloured one', Krishna is the most celebrated of all Hindu gods; it is said that the goddess Earth asked Vishnu to free her from the demons that oppressed her, and the god decided to be born as Krishna and kill the evildoers *Previous page* A monk approaches Krishna in a grove *Right* The god destroys the demon Nikumbha: both illustrations are from the Victoria and Albert Museum

Krishna's historical origin gives a richness to Vishnu's appearance on earth that no imaginary account could have given, an astonishing human richness justified by tradition, that inspired philosophical discussions of immense spiritual fertility. For example, Krishna's love-affairs with the wives of cowherds in Gokula are contrary to all moral standards. An idealized legend with no historical basis would have eliminated this stumbling-block; but the tradition of Krishna's humanity inspired not only lengthy theological discussions but also gave new insights into the essence of love and, in marginal religious circles, motivated certain religious sexual practices.

The two elements in Krishna, the human and the divine, were fused in a process that is viewed differently by scholars and by Hindu believers. The former regard it as a process of deification that took many years, in which essential characteristics were abstracted from a historical person and interpreted in the form of myth, fairy tale and legend until Krishna finally became a god and was identified with Vishnu. To the Hindu the process is one of 'incarnation': the god Vishnu decided to be born among men as Krishna.

Krishna was God to a large group of Hindus over a long period of time, and accounts of his life inspired not only philosophical and theological reactions





The divine, that which saves and heals, the means through which man may obtain release from the endless cycle of rebirth, is embodied in Krishna

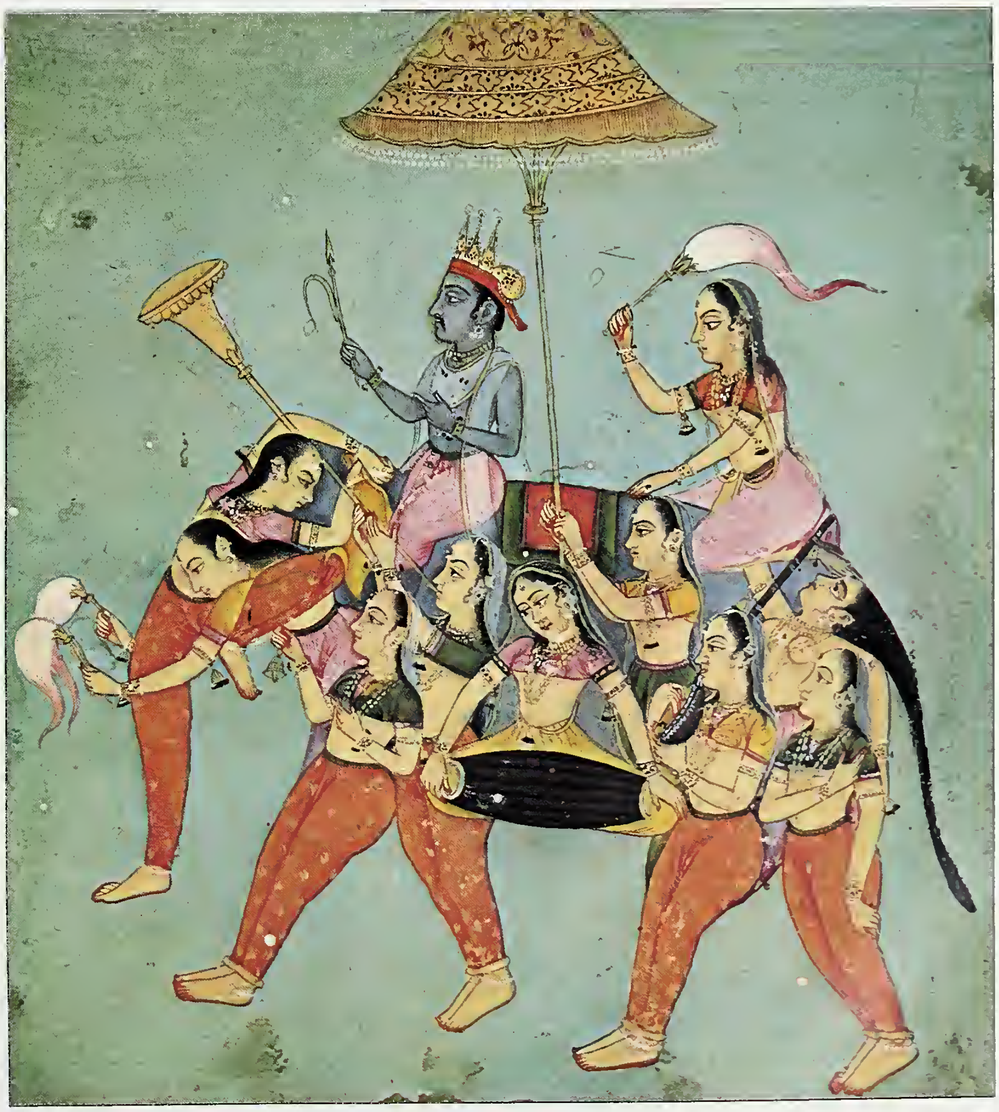
but also affected religious practices and the patterns of thought on which they were based. A few examples of these reactions, which took many different forms and which appeared all over India, are given here, and show how the believer understood and interpreted the concept of Krishna, ignored by, or even in the face of, official doctrines.

The many, complex responses to Krishna are summarized by the term *bhakti* which can be roughly translated as 'devoted loving attachment'. Basically this concept refers back to human relationships such as those between king and vassal, husband and wife, and so on. The *Mahabharata* contains examples of this relationship: between Krishna and his wife Satyabhama, or between the god and Arjuna. Transformed into religious love the relational aspect is retained as being essential, in contrast to the other religious ideal, to become one with the Absolute, which is found especially in the *Vedanta* and schools of Shivaism.

Bhakti has many shades and nuances and makes use of various levels of the human personality. The most archaic expression of religious response to Krishna could be described as 'materialism'; but this word has various undertones and associations. The term 'substantialism' is preferable; this is the concept that the divine, that which saves and heals, the means through which man may obtain release from the endless cycle of rebirth, is embodied in Krishna. This divine is transmitted to anyone in contact with Krishna, either through his physical touch or through the thought of him, for to think of Krishna is in a way to be filled with that 'substance' – even if the person concerned has no moral, positive or negative, attitude towards the god. There are stories of demons and rascals who were saved through contact with Krishna when he killed them. Though only Krishna's contemporaries could benefit from his touch, all were able to think of him. This idea is now archaic but it is still reflected in certain practices; a man may, for instance, achieve salvation by constantly murmuring the name of Krishna.

Much more important than this archaic belief was a form of religious response that can be roughly described as 'emotionalism'. Certain elements in the Krishna myth gave ample scope for light-hearted enjoyment, his jokes as a child, for instance, or his love-affairs with the milkmaids. The devotee of Krishna creates a relationship between himself and his god by filling his soul with the wonders and pleasures of Krishna's earthly life, and not through rational thought or as a result of performing impersonal rites.

The origin of this emotional bhakti is still obscure, but it seems to have started in southern India where it flourished from the middle of the first millennium. A group of ecstatic men and women known as *Alvars*, 'the immersed ones', wandered around this region preaching, and worshipping Vishnu and Krishna through songs, dances and music. It is likely that the *Bhagavata-Purana*, which presented the Krishna life



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Krishna was regarded as the fount of all love, sacred and profane *Left* The god was said to have had many mistresses and wives, but his special beloved was a cowgirl called Radha, and the theme of their love for each other became the focus of medieval Krishnaism: Krishna and Radha, 17th century miniature *Right* The god rides through the air on a symbolic elephant made from young women

C. M. Dixon/Victoria & Albert Museum

While still an embryo Krishna was exchanged for the daughter of Yashoda, the wife of a herdsman, in order to escape death at the hands of the demon king Kamsa; he spent his early years among the cowherds of Gokula: sandstone carving of Krishna with a bull

as a series of wonders, full of emotional flavour, was closely related to this movement. From the start this form of devotion was closely associated with the arts; the music and dancing of the Alvars, and the beauty of the language in the *Bhagavata*. This continued throughout the history of Krishna bhakti, and even today a great deal of Indian music is based on the Krishna legends.

Universal Fount of Love

The most attractive theme for this emotional devotion was naturally Krishna's colourful adventures as a lover. Radha, a special beloved of his, is introduced into texts from about 500 AD onwards (but not into the *Bhagavata-Purana*) and the Radha-Krishna theme became the focus of Krishnaism in medieval India. A host of documents of all kinds, geographical, cultural and above all religious, reflects the immense appeal of this motif for the Indians.

The poet Jayadeva (12th century AD) retold the story of the love between Radha and Krishna in the form of a series of love songs, using the elaborate rules of Sanskrit poetry; the seemingly profane character of these creates for the devotee an intense erotic atmosphere, which he can release into the fount and origin of all love, the divine lover Krishna.

The key concept of the Indian theory of poetry was *rasa*, 'flavour', which denoted an aesthetic sensation suggested through the emotive quality of the words of a poem, and this concept was transferred to religious experience: the person of Krishna and the incidents in his life could evoke a religious rasa, and in a religious context even secular poetry could give rise to the same sensation. These ideas were eventually incorporated in an elaborate system of religious poetics by the Bengali philosopher and poet Rupa Gosvami (16th century AD), a pupil of the mystic Chaitanya.

Chaitanya took from the Radha-Krishna theme the aspect of Radha's final separation from Krishna when he left her, never to return, and used this theme to express his own mystical experiences as unfulfilled longing for Krishna; in other words, he looked upon himself as participating in the very suffering of Radha.

It is interesting that one group of devotees, the Sahajiya sect, made use of the imagery of the Radha-Krishna theme but transferred it from a mythical to a psychosomatic level: Radha and Krishna are two essential elements in every human personality and through their union, which is brought about by physical acts, final salvation may be achieved.

It can be seen that a rich and varied world of religious beliefs and responses has developed around the figure of Krishna, the human god who presents always new, and sometimes shocking, aspects to his followers. While the theologians, believing that the beliefs and practices of the Krishna sects should be acceptable to orthodoxy, worked ceaselessly through the mass of Hindu philosophical and theological speculation and tried to incorporate Krishna and Krishna bhakti in a universal system of thought, the mystics repeatedly broke the accepted social distinctions, stressing that in the presence of Krishna and his grace social status was not essential.

In the West, Krishna is famous mainly as the teacher of the *Bhagavad Gita*, and it is tempting to see him as the founder of a new religion, a point of view that is in a way justified by the enormous influence he has exerted through the *Gita*; but this work may well be an early theological reflection on Krishna, put into his own mouth. The richness of Krishnaism can probably be best understood if it is seen as a basic force that produced many different expressions, inspired by the intense bhakti relationship between devotee and Krishna, and the former's intense meditation on the person of the god.

(See also HINDUISM; VISHNU.)

FRIEDHELM HARDY

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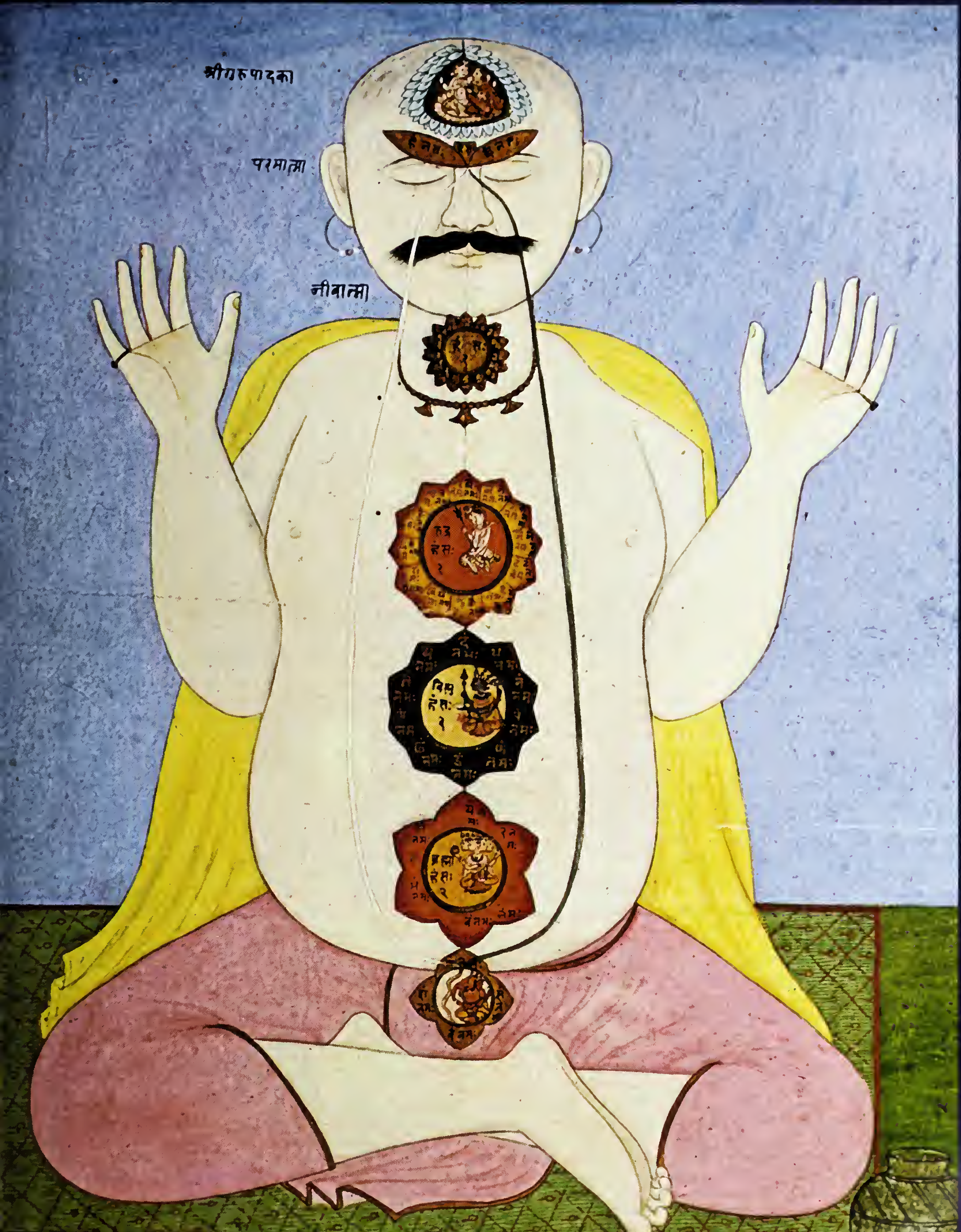


gram of the major chakras situated along a shaft from the base of the e to the top of the head. When awakened, the kundalini rises through e centres of psychic energy releasing potent forces

KUNDALINI

Within every man, according to Hindu mystics, sleeps a tiny coiled serpent, a potential source of immense power but extremely dangerous if aroused without due care and preparation

KUNDALINI

THE KUNDALINI might be described briefly as 'the fiery serpent-power within', if one is not too exacting about definitions. Such a symbolic description would be in accordance with that given in Hindu texts on the subject. The kundalini forms part of what is called the 'subtle body', an interesting concept of esoteric physiology, and one that has been minutely investigated by exponents of yoga (see YOGA). In many occult systems it is believed that apart from the muscles, veins, arteries and nerves that are known to regular anatomy, there exists in man an intricate network of invisible ganglia radiating out through his whole body like a spider's web. The strands come together at certain points, not only among themselves but also where they connect with the physical body. In yoga these junctures where the physical and subtle bodies meet and interact are known as *chakras*, or 'wheels'.

The chakras, great or small, are thought to be psychic dynamos, centres of superphysical energy. They have no physiological existence, because although the corresponding points of their contact with the physical body are known to occultists, such as the point near the solar plexus, an examination of that area in the physical body will not disclose its presence. It remains invisible, intangible and 'subtle'. And no part of the subtle body can be subjected to laboratory analysis or studied under the microscope.

What the chakras are in reality presents another problem. For while the anatomical description of the heart, liver and lungs in two different textbooks will be identical, the description of the astral body and the chakras may not necessarily be the same, the reason being that our information about the subtle body is based entirely on subjective or interior knowledge. The chakras cannot be laid out on a dissecting table like pieces of tissue; they can only be known through meditative experience.

The actual juncture-points between the subtle and the physical bodies are said to be numbered in hundreds. But these have relevance largely to a system of healing by 'pressure-points', such as is used in Chinese therapy by acupuncture, where healing is effected by pricking the body at these points with a needle (see ACUPUNCTURE). Only the major chakras need to be taken into account when considering the kundalini. They are arranged along a shaft of the subtle body that is believed to pass through the human frame from the base of the spine to the top of the head. This shaft, called the Rod of Brahma, is located within the spinal column, and within it again there run three channels, a central one (the *sushumna*), one on the left of it (the *ida*) and one on the right (the *pingala*). The central channel is normally closed.

The major chakras are said to be seven in number, situated approximately as follows: one is at the base of the spine, near the tail bone (called the *muladhara*); the next is in the region of the sex organs; the third in the region of the solar plexus; the fourth at the level of the heart; the fifth at the base of the throat; the sixth behind the meeting-point of the eyebrows; and the seventh just above the crown of the head (called the *sahasrara*).

Hindu occultists visualize the kundalini as a small serpent lying in a spiral of three and a half coils at the base of the spine, near the coccyx and between the anal and genital regions. It is frequently personified as a goddess, whose spouse Shiva resides in the sahasrara. Although an invisible and 'astral' element, the kundalini is the central nucleus of vital energy, and a repository of material, physical and sexual force.

In the astral body of the average person the kundalini lies asleep, with its head blocking the central channel, the sushumna of the Rod of Brahma, the 'gateway of ascent'; the man is left undisturbed by its presence and indeed unaware of its existence. This is all to the good. For the ordinary man it is important that the serpent should remain dormant, since it has a tremendous power when aroused. If disturbed, accidentally or by recourse to techniques ignorantly applied to awaken it, this force can prove very dangerous. Then the kundalini raises its head and begins to move about in a disorganized manner, raging unrestrained through the lower chakras and causing an abnormal excitation of the baser instincts and passions.

The correct method of arousing the coiled potency is extremely complex, being concerned with the controlled direction of the released force by certain definite stages upward through the chakras till its contact with the highest centre, the sahasrara, is achieved. Those who wish to further their knowledge of the kundalini by practical experience, or who desire to achieve the powers that the aroused kudalini engenders, have to submit to a long period of preparation, for the ability to control the released force takes many years of arduous training to acquire.

Long Discipline

Awakening the kundalini is the climax of a long discipline involving practically every major technique of yoga. It calls for a combination of bodily posture *(asana)*, hand gesture *(mudra)*, mystic syllables *(mantra)*, breath control *(pranayama)*, eye-focusing *(trataka)*, symbolic diagrams *(yantra)* and super-concentration *(dharana)*. The practitioner seats himself on the floor in the classical cross-legged squatting position, with hands on knees, thumb-tips touching finger-tips. He then 'focuses' his eyes on an imaginary spot at the top of the head, or on his forehead just above the meeting point of the eyebrows, or on the tip of the nose.

Breath control plays a part of great importance in the kundalini technique, and without its proper application the conditions for awakening the serpent can never be successfully fulfilled. Breathing must be co-ordinated with certain 'interior' exercises, which in themselves can prove to be dangerous if not correctly done: for they can upset the natural working of the breathing apparatus so that one is unable to breathe normally and automatically, but is forced to do so like an asthmatic, gasping for air and forcing the ribs to open and close until the regular rhythm is restored. Expert guidance is absolutely essential.

The first step in breath control is to establish a pattern. A common ratio adopted is 3-2-3: three units for drawing the breath in, two for retaining it and three for expelling it. The unit, known as the *matra*, may be one second or other fraction of a minute, but is usually calculated by the time it takes to stroke the knee with a circular motion three times and then snap the finger and thumb once.

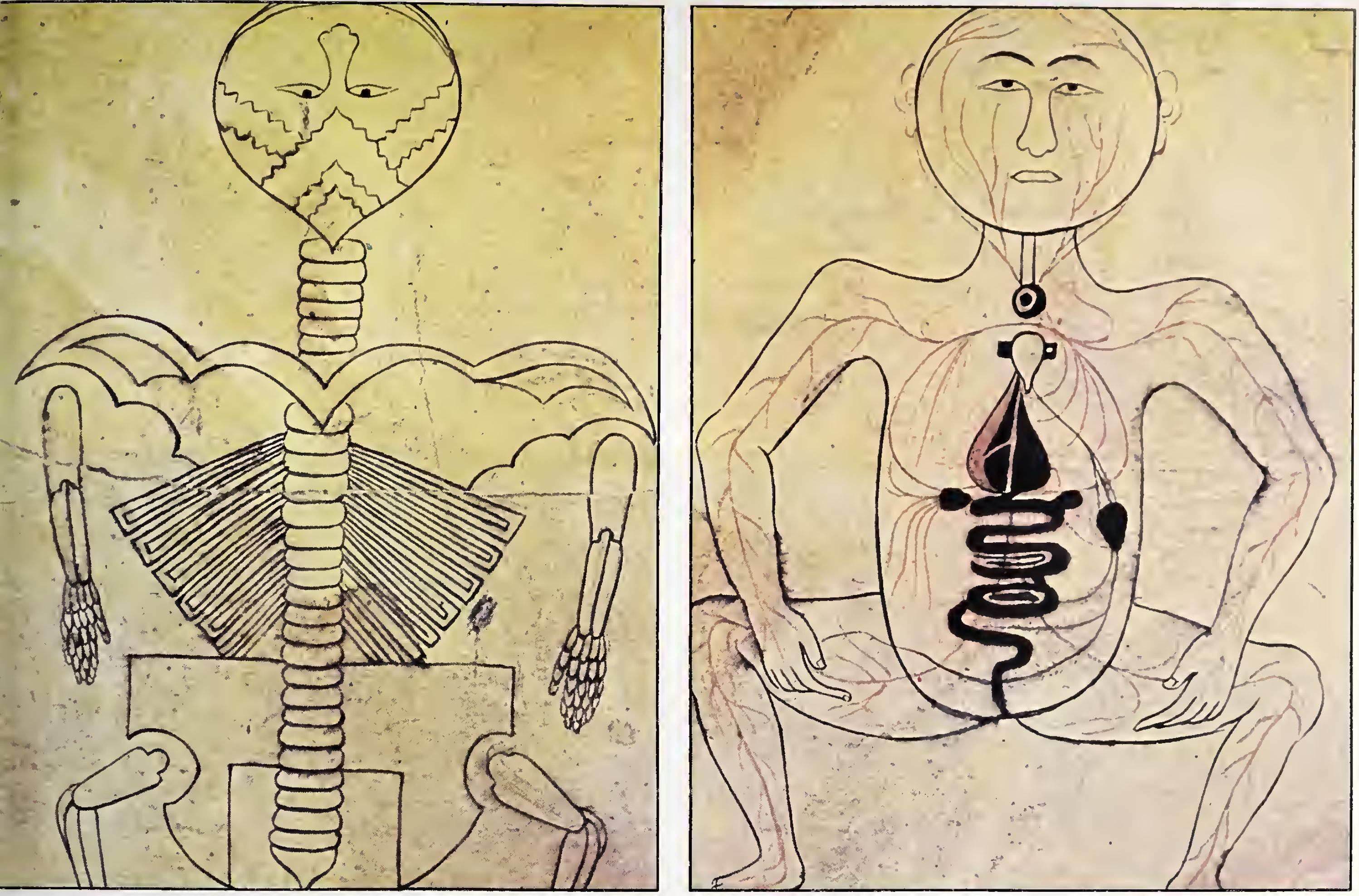
The breathing is then diffused into two streams of subtle breath *(prana)*: an upward moving breath from below, and a downward moving breath, both breaths being directed towards the diaphragm to be collected there as if charging a battery. At a certain moment, which may be internally triggered or may be signalled by the guru (the teacher), the two breaths are conjoined. Breathing is instantly stopped, the two breaths are suddenly impacted and directed down towards the kundalini. The two lateral columns within the Rod of Brahma are blocked and the central column, the sushumna, is opened and the kundalini awakened.

Body Filled with Fire

In the figurative wording of the Hindu texts the kundalini first stretches itself, the three and a half coils uncurl and the tiny serpent begins to tremble. A sensation of warmth is one of the earliest symptoms of the kundalini's awakening. The feeling starts from the muladhara, the basal chakra at the lower end of the spine. The temperature rises from warm to hot, followed by a sensation of burning heat that may spread through the whole body. From the tips of the toes to the top of the skull there seems to be a sense of flaming power. By this time the serpent is upreared, ready for its journey.

Once kindled the serpent-fire must be carefully directed, otherwise it will become a destructive force. The proper progression of the kundalini lies through the secret gateway of ascent and then upward through the various stations of the chakras in order. And here the long years of preparatory discipline must be brought to bear in mastering the fierce energy that has been aroused. In the uninitiated experimenter its awakening can create a sense of acute distress mounting to a feeling of uncontrollable panic, because he has no means of checking the rampaging creature unless it be in prolonged and agonizing bouts of sensual indulgence to afford some measure of relief.

Under the tutor's guidance, the acquired techniques are now brought into operation. The normal ratio of inbreathing, retention and outbreathing has to be changed once more, and this change must be co-ordinated with the intonation of specific mantras. A mantra is a mystic formula, which often



In yoga, the kundalini, when aroused, rises along a shaft called the Rod of Brahma. This is located within the spinal column *(left)* and within it again there are three channels. Normally the kundalini serpent *(right)* lies coiled asleep with its head blocking the central channel, the *sushumna,* but can be induced to awaken by the application of certain yogic disciplines. Two anatomical drawings of the 1st century AD

consists of a single syllable (see MANTRA). Although meanings have been ascribed to them their main purpose is to create a particular 'vibration' within the subtle body and urge the kundalini along the stations of Brahma's Rod, directing it from chakra to chakra until it reaches the sahasrara at the top of the head. As it moves up the column it either touches or pierces the chakras one after the other. Each chakra s compared to an inverted flowerbud pointing downwards; as it is pierced it folds in upon itself, closes into a tight ball and then blossoms out, its petals unfurled and facing upward.

As the kundalini rises it becomes progressively filtered and sublimated. Each chakra pierced and opened brings a new power, a new experience and a new vision. The opening of the basal chakra confers regenerative power; the solar plexus gives control over the internal processes; the heart plexus controls the subtle winds; the throat chakra the etheric elements; the eye chakra rules elemental beings; and the sahasrara brings ultimate understanding of Nature's mysteries.

Among the many phenomena accompanying the activated kundalini are strange auditory experiences. These sounds are not externally heard. Their sequence begins with a high shrill, like the chirping of crickets, and the novice may be deluded into interpreting the sounds as 'voices'. In such cases the attempt should be discontinued, for he is not yet sufficiently adept to carry on. If all goes well, however, the shrill sound begins to change. It is lowered in pitch and becomes like the buzzing of a bee, then a dull drone, the sound of a flute, a bell, a deeper boom, and then the roar of a distant ocean.

At some time during the auditory stage physical symptoms also begin to manifest themselves. The practitioner suffers from a sense of dizziness accompanied by nausea. His balance is disturbed and his body sways as he sits. Foamy saliva fills his mouth and he is beset with a feeling of suffocation and dread.

The Voice of the Inner Silence

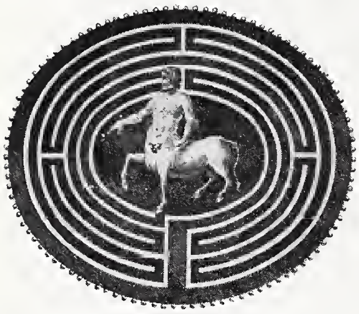
In this welter of sensations he gradually becomes conscious of a pinpoint of silence. He must concentrate his attention on that point but should not seek to enlarge it. It will expand on its own, like the ripples of water when a stone is thrown into a pool. He will become aware of a growing space of absolutely 'colourless' sound, soundlessness which is more than a mere absence of sound. This phenomenon is known as the voice of the inner silence. It is the field of the potentiality of sound; the abstract region where no sound dwells but where Sound emanates.

To the inner perception there is simultaneously presented a vision of light, which passes from a bright glow to a heaven full of brilliant dots, like stars; then flaming tongues of fire, geometrical radiances and coloured shapes. All this is apprehended as if just behind the eyes or the meeting point of the eyebrows. There follows a sudden suffusion of shining whiteness that is no longer beheld as an 'optical' experience, but is an awareness of the supreme Radiance itself.

If the basal chakra be the negative pole of the subtle body, the sahasrara is the positive, and when the two polarities are linked the experience is described in language reminiscent of the sublimest raptures of the mystical spirit. Within the subtle body of the yogi the God and Goddess, Shiva and Shakti, meet in close embrace. All normal mental processes are suspended; the traffic of the senses is brought to a standstill; the ego is extinguished. All things become one; differences vanish and the oneness of the self and the Infinite is apprehended in the highest dimensions. This is Union, Absorption, Identity. The whole psyche is illuminated and the yogi, merged with the Resplendent Void, achieves the transcendent state of Being-Consciousness-Bliss. (See also DEATH.)

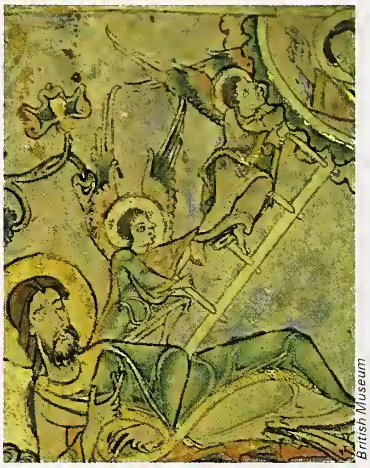
BENJAMIN WALKER

FURTHER READING: Benjamin Walker, *Hindu World* (Allen & Unwin, 1968); J. White, *Kundalini* (Doubleday, 1978).



Labyrinth

Or maze, a complex arrangement of buildings or intricate network of enclosed paths, from whose centre it is difficult to find a way out: to penetrate it and then return symbolized spiritual death and resurrection: to the ancients the labyrinth was linked with the idea of a sacred centre of ritual, reserved only for the initiated; the famous Labyrinth of Cnossus, was said to have been built by Daedalus on the orders of King Minos of Crete, to hide the Minotaur.
See MAZE.



British Museum

Ladder

A symbol of spiritual ascension; because it gives access to a higher level, the ladder was seen as a connecting link between heaven and earth, providing a stairway to the otherworld: in ancient Egyptian belief the dead king climbed up to the sky on a ladder, and in his dream Jacob saw a ladder set up between heaven and earth, on which angels were ascending and descending: the superstition that it is unlucky to walk under a ladder is very widespread.
See STEPS AND LADDERS.

At the head of Tibetan Buddhism, officially suppressed since the Chinese invasion, stands the Dalai Lama; now in exile, he has established a small kingdom at Dharmasala in Northern India to preserve the religion. This article deals with the sacred office of the lamas before the occupation, whose succession is traditionally by reincarnation.

LAMAS

IN TIBET the principle of reincarnation determined the succession to high ecclesiastical office for at least 500 years. The religion of the country was Lamaism, a development of Mahayana Buddhism, first introduced into Tibet from India in the 7th century AD. Before the Chinese invasion in 1950 the lamas (abbots of the Tibetan monasteries, though the term is also used for all fully ordained Tibetan Buddhist monks) enjoyed immense power and prestige.

The belief in reincarnation or the transmigration of souls, though an essential element of Buddhist ideology, is adopted from Hinduism. Hindus believe that by living in accordance with the rules of their caste, they can attain a rebirth in a higher form of existence, either on this earth or in the realm of the gods. The Buddhist also believes that a soul may be reborn in any of six spheres, and that those who have attained highest merit may achieve supreme enlightenment (Nirvana) and enter into the paradise of the Buddha. But according to the Mahayana Buddhist doctrine, saintly men entitled to this supreme bliss may after death voluntarily forego final liberation from the cycle of rebirths and choose to be reborn into this world as teachers and saviours in order to help suffering humanity. A lama choosing this fate is known as a *Bodhisattva*; a manifestation of Buddhahood, he descends as a saviour to the human world in order to direct the spiritual destinies of its inhabitants. As the task of salvation cannot be achieved in the course of one human lifetime the spirit of a Bodhisattva enters one body after another.

Memory of an Earlier Life

The Tibetans describe such reincarnations as *tulku* (emanation bodies). The earliest documented case of such a reincarnation is that of the first Dalai Lama of the Gelugpa Church, the most important of the Tibetan Buddhist sects. After his death in 1475 he was reborn, according to contemporary belief, in a child identified by oracular signs, and this boy was duly installed as the second Dalai Lama. The heads of the Gelugpa sect, who after 1640 were also the secular rulers of Tibet, were subsequently chosen on the basis of the belief that the deceased priest-king was reborn in an infant, recognizable by his ability to identify various objects associated with his previous life. This manner of establishing an uncontested succession to major ecclesiastical posts soon spread throughout Tibet, and countless reincarnate lamas functioned as the heads of monastic institutions.

The practice of succession by reincarnation was based on the belief that those who voluntarily chose rebirth remembered their previous existences, and by doing so attained a level of accumulated wisdom such as could not be acquired in the course of one single life.

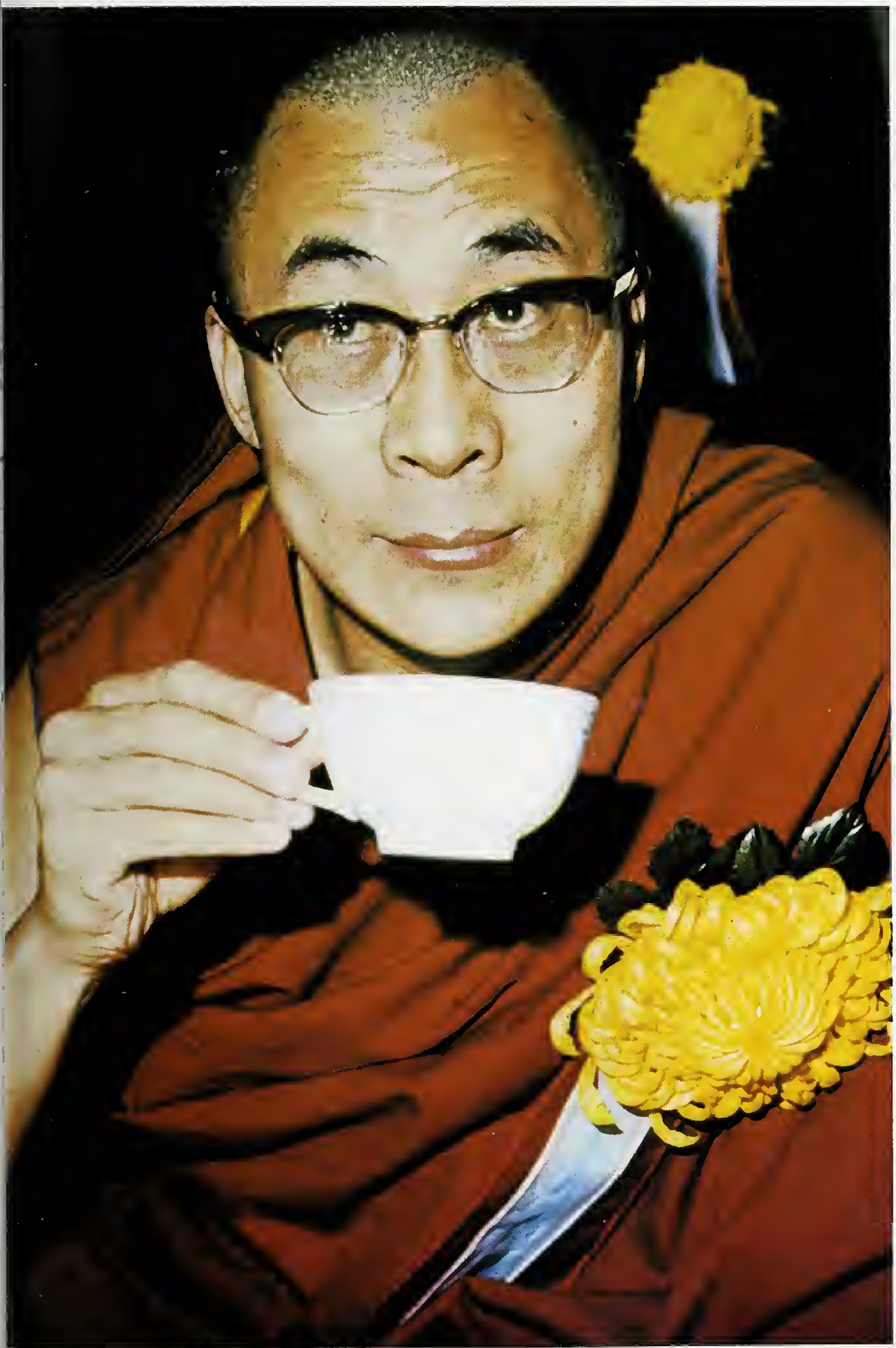
The methods of discovering a reincarnation relied mainly on a child's memory of his earlier life, and only to a lesser extent on oracles, dreams or visions. A saintly lama expecting to die sometimes gave his disciples certain hints as to where he would be reborn, or one of his followers might have a dream indicating where the new incarnation should be sought. More frequently a young boy might announce his status as the reincarnation of a deceased lama or demand to be taken to a certain monastery which he described as his real home. Such requests were likely to be ignored at first, but if the boy insisted the parents might take notice and consult some local lamas. Provided the boy's claim appeared reasonable, he would be taken to the monastery of the late lama and be subjected to a test. He would be confronted with a collection of objects, among which there were some of the possessions of the late lama. If the boy was a genuine reincarnation he chose without hesitation the articles formerly owned and used by the lama whose reincarnation he claimed to be. The ability to identify the correct articles was taken as proof of his status as a reincarnation of the previous owner.

Caretaker Monks

Sometimes there were several claimants for recognition as the reincarnation of a prominent lama, and more than one might be genuine. For according to Tibetan belief every personality was made up of body, voice and heart, and the theory was that these three components could be reincarnated separately. If no double or triple reincarnation was suspected the names of the claimants might be submitted to an oracle for selection of the one to be recognized as genuine tulku.

A boy accepted as the reincarnation of an abbot assumed his religious role as soon as his identity was verified and sanctioned by the competent authorities. But being a small child he required education and training, and these he received at the hands of the most learned monks of the monastery. During the infancy of the reincarnated abbot his secular duties were discharged by a senior monk acting as caretaker, but on reaching maturity, usually at the age of 16 to 18, the young abbot assumed his position as head of the monastery, and even the most senior monks were required to submit to his authority.

The Dalai Lama, photographed in Tokyo; he is regarded as a reincarnation of all his predecessors and as a manifestation of the national god of Tibet. The child in whom a dead lama chose to be reborn could be recognized by his ability to identify objects associated with his previous existence on earth



Camera Press London

However, a reincarnation, once selected and installed, was not under an inescapable obligation to lead a monastic life. He could renounce his priestly role or take up purely secular duties while his position in the monastery was taken by another monk. Provided he had not led a scandalous life and brought dishonour upon his monastery he might even be reincarnated after his death and once more assume the function of abbot.

Reincarnations were not confined to the abbots of monasteries. Lamas and nuns of less exalted status might be reborn in children who recalled some experiences of their past life. Nor were reincarnations always within the same sex. Even laymen without special claim to sanctity were sometimes reincarnated in children conscious of their previous life. Such reincarnations, however, were of little practical importance. A reincarnate abbot took over the personal property as well as the official position of his predecessors, but the reincarnation of a layman had no claim to the property owned in his previous life. Whereas the reincarnations of laymen were unusual and unforeseen events, the disciples and kinsmen of a lama of learning and reputation for holiness sometimes expected him to be reborn and waited for the appropriate signs.

The Dalai Lama

As a political phenomenon the system of succession by reincarnation played an important role in the shaping of the power structure of Tibet. The abbots of the great Gelugpa monasteries of the holy city of Lhasa were almost exclusively reincarnated lamas, and they exercised an important influence on the government of the country and the selection of the Dalai Lama, the Panchen Lama and the regents ruling Tibet during the infancy of the Dalai Lama. At the peak of the hierarchy stood the Dalai Lama and the Panchen Lama. The Dalai Lama was regarded as a reincarnation of all his predecessors in the exalted position of head of the Gelugpa Church and, like them, a manifestation of the Bodhisattva Avalokitesvara, the national god of Tibet. The Panchen Lama was regarded as a manifestation of Amitabha 'Unlimited Light', one of the five Buddhas of Contemplation and father of the Bodhisattva Avalokitesvara.

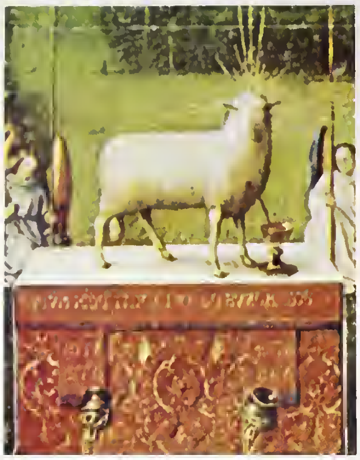
Under them were the other tulku lamas. Each one was a saviour in his own right by reason of birth and discovery and not because he had received ordination from above. The ecclesiastical organization was based on these manifestations of the Buddhahood, and the process of reincarnation assured a stable and orderly succession, which by reason of the celibacy of the lamas could not be hereditary through descent from father to son.

(See also BUDDHISM; REINCARNATION; TIBET.)

C. VON FÜRER-HAIMENDORF

Lamb

Often the victim of sacrifice in early times because it seemed to stand for unblemished purity and innocence; in Christian tradition it is a symbol of Christ, who is referred to in the Bible as the Lamb of God; Van Eyck's painting, the *Adoration of the Lamb*, is one of many examples of this concept in art; the term 'flock' is used to denote the members of the Church, when Christ is seen as the Good Shepherd.
See SHEEP.



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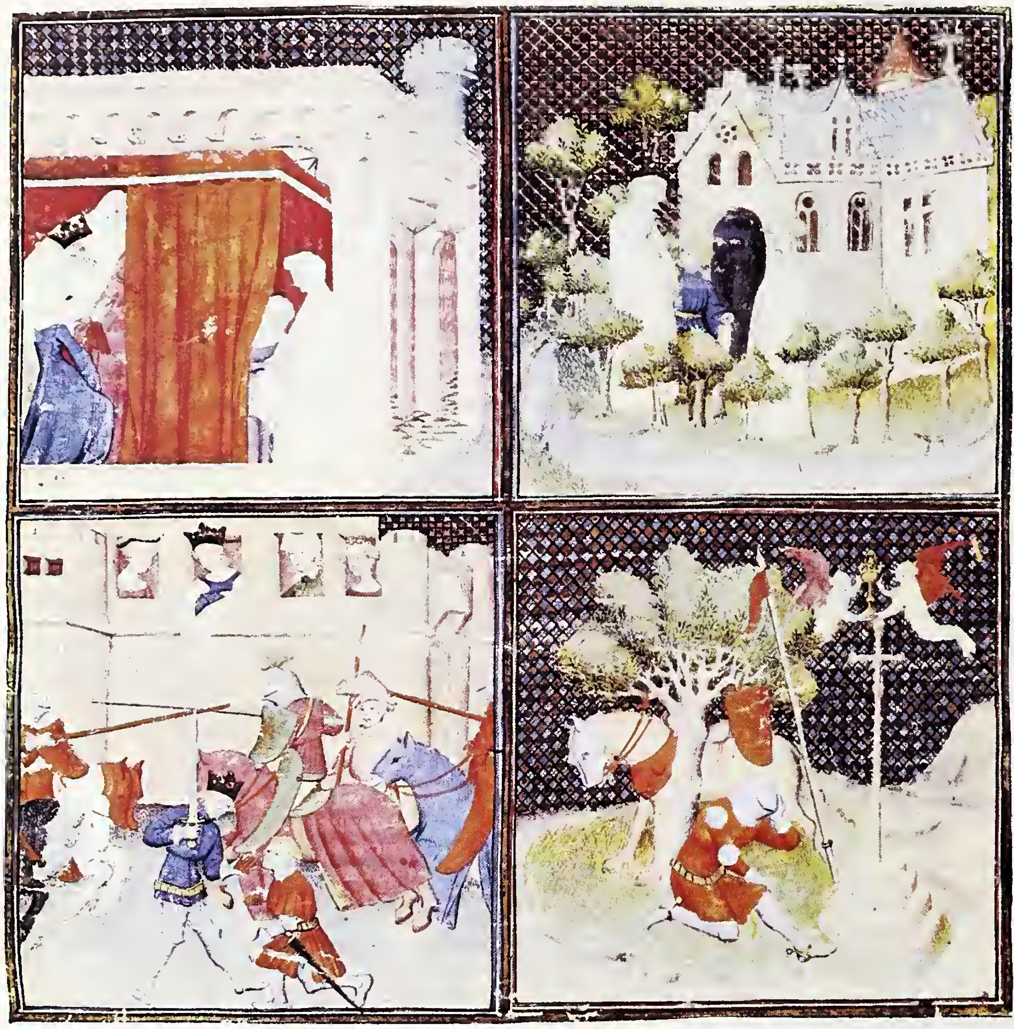


Bibliothèque de l'Arsenal

Left Scenes from a French MS showing: the birth of Lancelot; Lancelot with his mother and the Lady of the Lake: his knighting at Arthur's court: and his vision of the Holy Grail *Right* With other great medieval lovers, Lancelot (third from the left) pays homage to Venus, goddess o love: early 15th century Italian tray

LANCELOT

'NO KNIGHT was ever born of man and woman, and no knight ever sat in a saddle, who was the equal of this man.' The earliest surviving romance of Lancelot of the Lake, greatest and most tragic of the heroes of the Round Table, is the *Lancelot* (or *Le Chevalier de la Charrette* – the Knight of the Cart) of Chrétien de Troyes (see ARTHUR). It tells how Queen Guinevere was kidnapped by the wicked Meleagant, son of the king of an enchanted land from which no prisoner could escape. Lancelot, who was passionately in love with Guinevere, and she with him, drove his way through all dangers, obstacles and enemies to rescue her, so breaking the enchantment and setting free all the other prisoners held there.

Chrétien may have been the first author to exploit the theme of the love of Lancelot and Guinevere, which plays such a crucial role in the later Arthurian legends. It is significant that the poem, which exalts the lovers' passion almost to the level of religious rapture, gives them an excuse by showing Arthur himself as a weakling and coward who is taunted and defied by the evil Meleagant.

The story that Guinevere was kidnapped, however, is older than Chrétien. The famous carving at Modena Cathedral apparently shows her being rescued from an enemy castle, and Caradoc of Llancarfan's *Vita Gildae* (c 1100) says that Melwas, the king of the Summer Country, carrie Guinevere off to his stronghold at Glastonbury and Arthur came to her rescue.

Lancelot himself is also older than Chrétien. In the Welsh tale of *Culhwch an Olwen* he is Llenlleawc the Irishman, who may originally have been the Irish god Lug. Later, he has strong ties with Brittany (see BRITANNY). He takes his title 'of the Lake from the tradition that he was brought up by a lake fairy. Chrétien mentions that he owned a magic ring which freed anyone who gazed on it from the power of enchantment, given him by the fairy. In the late 12th century German *Lanzelet*, the infan Lancelot is stolen from his mother by a fairy who takes him to her castle on a crystal mountain, in a magic island o 10,000 maidens where flowers and trees bloom all the year round. When he grows up, she sends him to Arthur's court to be knighted.

In the French prose tale of *Lancelo* (early 13th century, part of what is calle the *Prose Lancelot* or Vulgate cycle) the fairy is called the Lady of the Lake. Before sending Lancelot to Arthur's court, she gives him a knight's arms and the magic ring, and instructs him in the duties o chivalry and the importance of protecting the weak and defending the Church. He becomes the best knight in the world, the indomitable hero of innumerable battles jousts and quests. As Malory puts it, 'in al tournaments and jousts and deeds of arms both for life and death, he passed all other knights, and at no time he was ever overcome but it were by treason or enchantment.' But Lancelot and Guinevere fal hopelessly in love and, because of their sinful liaison, Lancelot fails in some of his adventures. He is told that a better knigh will appear and will win the Grail.

This turns out to be Galahad (see GALAHAD) who is Lancelot's son, by the daughter of the Grail Castle's keeper while

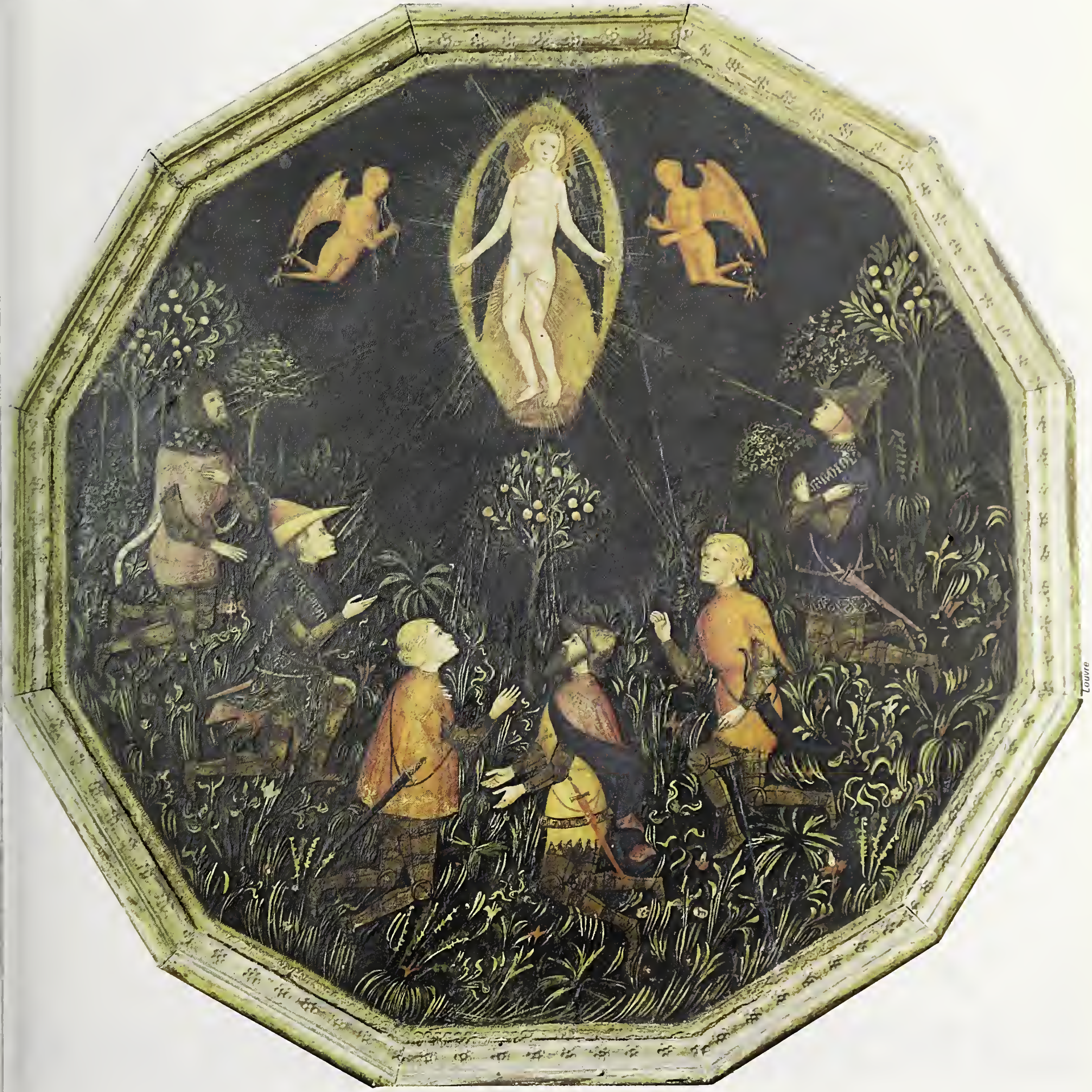
Lancelot is under an enchantment and thinks himself in the arms of Guinevere.

In the next work in the cycle, the *Queste del Saint Graal*, Lancelot fails in the Grail quest because he is a sinner. He has always kept sternly silent about his affair with his royal mistress but now, bitterly disappointed, he breaks down and confesses to a hermit: 'I have sinned unto death with my lady, she whom I have loved all my life, Queen Guinevere, the wife of King Arthur... For her love alone I accomplished the exploits with which the whole world rings. She it is who raised me from poverty to riches and from hardship to the sum of earthly bliss. But I know full well that this bond is the sin that has earned me Our Lord's dire wrath. . .' He promises to renounce her and because of his repentance he eventually reaches the Grail castle and is granted a partial and passing experience of the Grail.

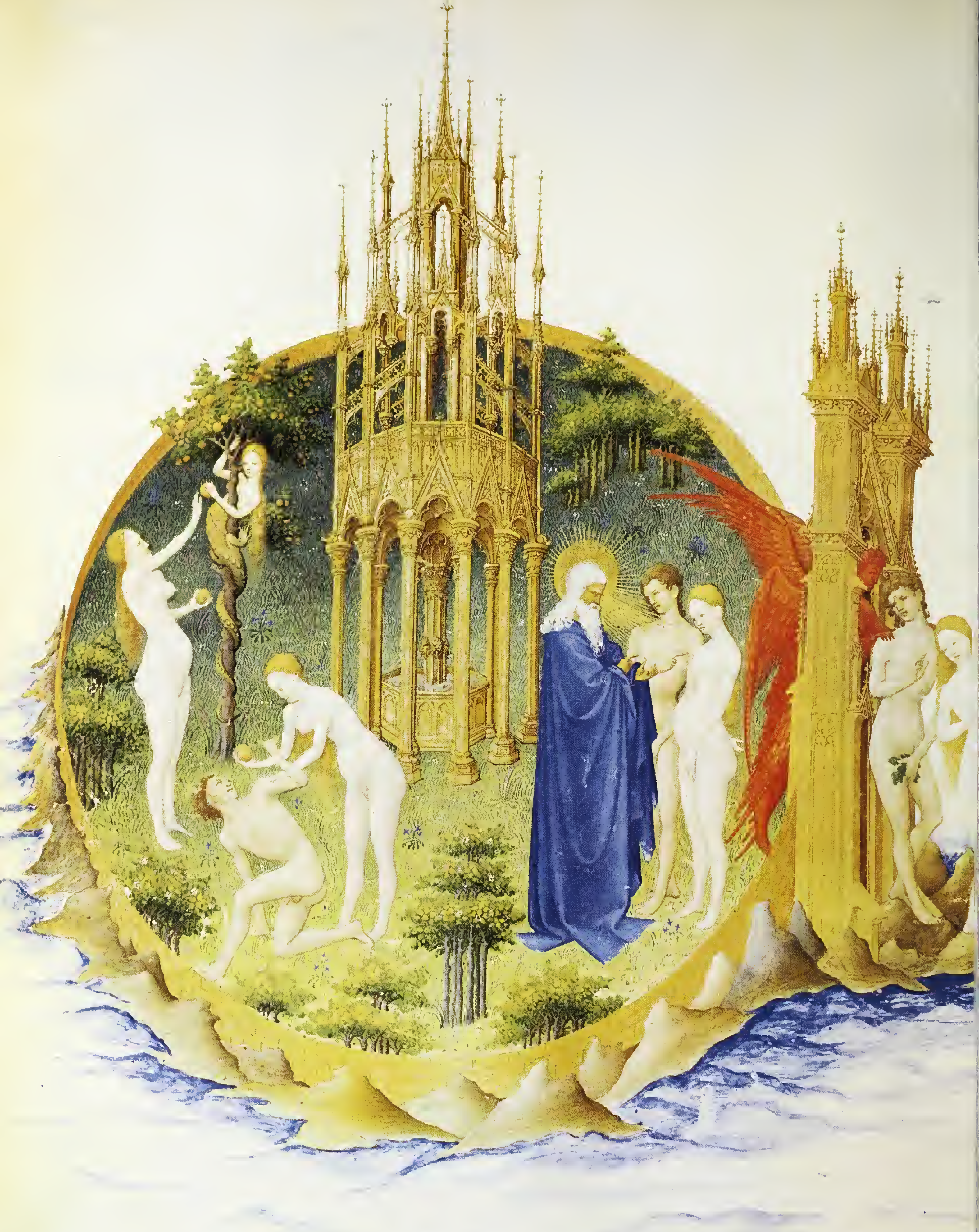
The search for the Grail has destroyed the old fellowship of the Round Table by devaluing its aims and standards, and the last work in the cycle, the *Mort Artu*, relates the final tragedy. Malory used these French tales with consummate skill in the *Morte D'Arthur*. After the winning of the Grail by Galahad, Lancelot returned to Arthur's court and renewed his adulterous relationship with the Queen, haunted by his failure in the Grail quest and by the irreconcilable conflict between his passion for Guinevere and his loyalty and affection for Arthur. Guinevere was abducted by Sir Meliagrance and rescued by Lancelot. The court gossiped about the lovers and eventually they were openly denounced.

There followed the final disruption of the Round Table in civil war, the treachery of Mordred and the fatal wounding of Arthur. Heavy with guilt and grief, Lancelot hurried to England, said his last farewell to Guinevere, and became a hermit. Seven years later, Guinevere died and Lancelot left his hermitage to bury her at Glastonbury. He himself died soon after, broken-hearted, and one who was with him saw in a dream how the angels carried him up to heaven and the gates of heaven opened for him. Malory's words about Guinevere apply equally to him, 'that while she lived she was a true lover, and therefore she had a good end.'

RICHARD CAVENDISH



Louvre



LANDSCAPE SYMBOLISM

St Anselm in the 12th century considered it spiritually dangerous to sit in a garden because it is so pleasant to the senses

The river of death, the city of God, the valley of humiliation, the garden of paradise, the deserts and mountains of revelation, the tower of strength – vividly evocative images drawn from landscape run all through the Western tradition of symbolism

ALMOST EVERYTHING the human eye has rested on has been used by someone somewhere as a symbol and landscape, which constitutes most of what we see around us, is no exception. It is an old and widespread tendency to discern in Nature a powerful element of the divine, to make the earth a goddess and the sky a god, to people with a multitude of spirits 'every rock and hill, every tree and flower, every brook and river' (see ANIMISM). And in literature, art and dreams, landscapes or particular features of landscape frequently stand for ideas, beliefs, moods, things not fully expressible in plain language.

All consideration of symbolism is bedevilled by the fact that a symbol will have different meanings for different minds, or for the same mind in different moods, and still more by the fact that since symbols are attempts to express what is otherwise unexpressible, they can hardly be satisfactorily elucidated in words. Although a few symbols have a clear and definite significance – the sealed fountain or the closed gate as images of the virginity of the Virgin Mary, for instance – most have meanings which are necessarily large and vague, and often inherently contradictory.

The resolution of contradictions is the theme of one of the finest of the many examples of landscape symbolism in the Old Testament. 'In the wilderness prepare the way of the Lord, make straight in the desert a highway for our God. Every valley shall be lifted up, and every mountain and hill be made low; the uneven ground shall become level, and the rough places a plain. And the glory of the Lord shall be revealed, and all flesh shall see it together' (Isaiah, chapter 40). Here flatness of landscape stands for the destruction of all height and depth, all opposites and distinctions, all surface appearances, when they are transcended in the last days in the glory of God. But equally, a landscape of hills and valleys can also convey the essential unity of all things in the existence and love of God, as in Bellini's famous picture of *St Francis in Ecstasy* (see FRANCIS OF ASSISI) of which Kenneth Clark says: 'No other great painting, perhaps, contains such a quantity of natural details, observed and rendered with incredible patience: for no other painter has been able to give to such an accumulation the unity which is only achieved by love.'

Left **The temptation and fall of Adam and Eve, and their consequent expulsion from the Garden of Eden: an illumination from *Les Très Riches Heures du Duc de Berry*. The Garden of Paradise is represented as an enclosed space with pleasant trees and grassy swards, with the fountain of eternal youth as its centrepiece, while the discomforts and lurking dangers of the threatening wilderness that is the outside world are symbolised by a range of barren, forbidding mountains and an unruly sea in the foreground. A pleasance, a place set apart by design, where Nature is tamed and beauty cultivated, the garden was regarded as the expression of absolute perfection, both human and divine**

Deserts of Vast Eternity

The desert or wilderness is a particularly rich and ambivalent symbol. It may stand for 'the undifferentiated', the unity behind surface appearances, the level plain of Isaiah, for 'the realm of abstraction', for the negation of landscape, the vast eternity of emptiness which is outside the normal scenery of human and animal life. From this point of view, it is the place in which to find God, to receive divine revelation. St Anthony and other early Christian hermits went into the desert to find solitude, silence and God. The Israelites escaped from their bondage in the corrupt land of Egypt and fled into the wilderness, where God made his covenant with them, before leading them on to the Promised Land.

But on the other hand, the desert is also a symbol of spiritual sterility, of the absence of God, of the demonic. St Anthony and the desert hermits were famous for the attacks which devils launched against them. That the desert was the home of evil spirits was a commonplace of Jewish belief and the scapegoat loaded with the sins of the people was driven out into the wilderness, to the demon Azazel.

So the desert combines the idea of spiritual fecundity and the presence of God with the opposite idea of the barren waste from which God is absent (and can stand for the sterile worldly life of men, far from God). After his baptism Jesus retreated into the wilderness where he experienced the assaults of the Devil but also found comfort and strength.

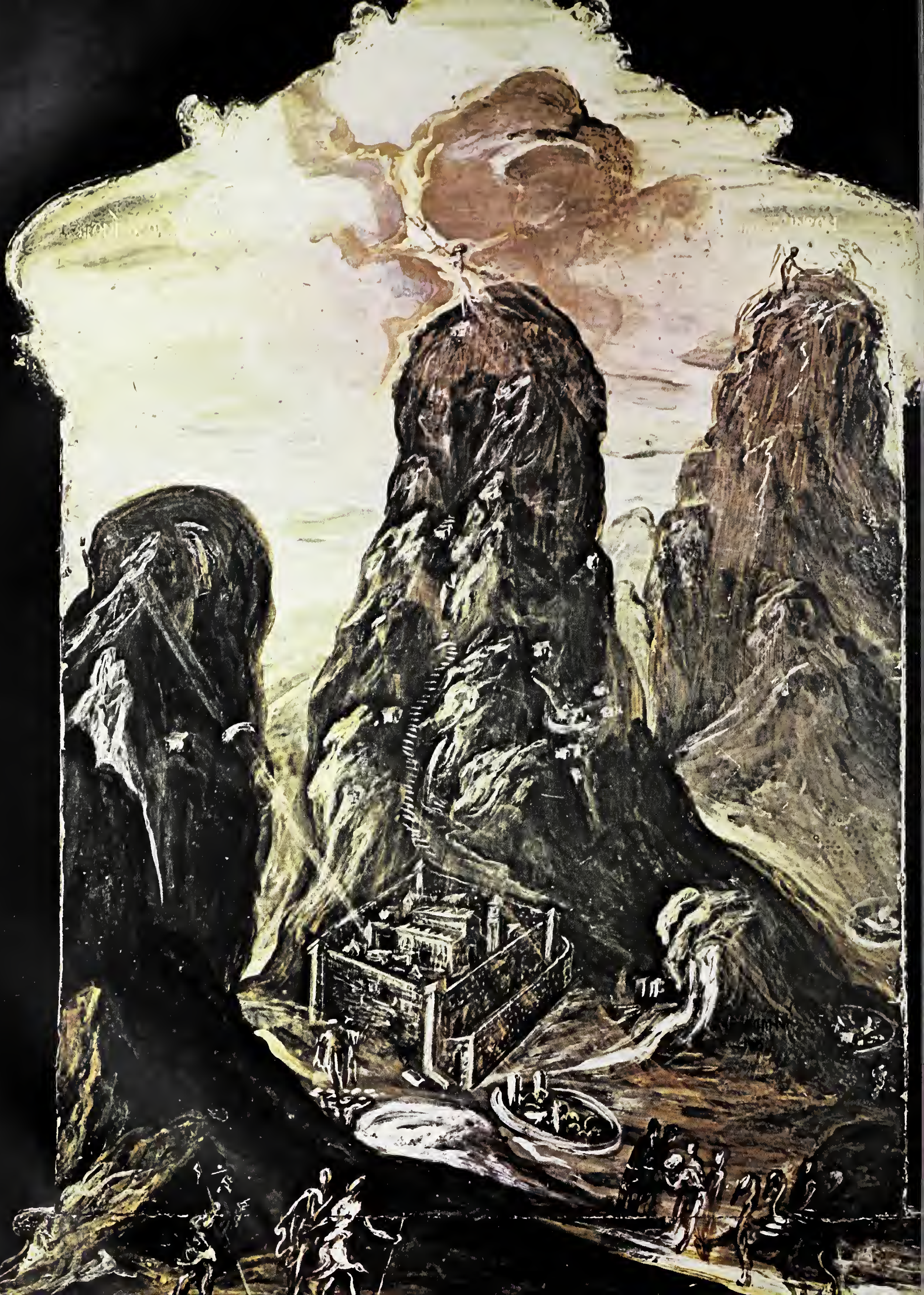
The pitiless dearth of the wilderness is the drought of asceticism, in which the body is parched for the saving of the soul. The desert is the domain of the sun, of the pure and blinding light which is the realization of truth. Since the wilderness is naturally barren, its spiritual fecundity is due solely to God, to the saving light of God's grace. In Bosch's magnificent painting of *The Seven Deadly Sins* (see BOSCH) the dead rise from their graves in the desert to face the withering and punishing blast or the saving, gracious illumination of Christ in Judgement. The landscape contrasts with the equally sterile but unclean, citified scenery of hell in the opposite corner of the painting.

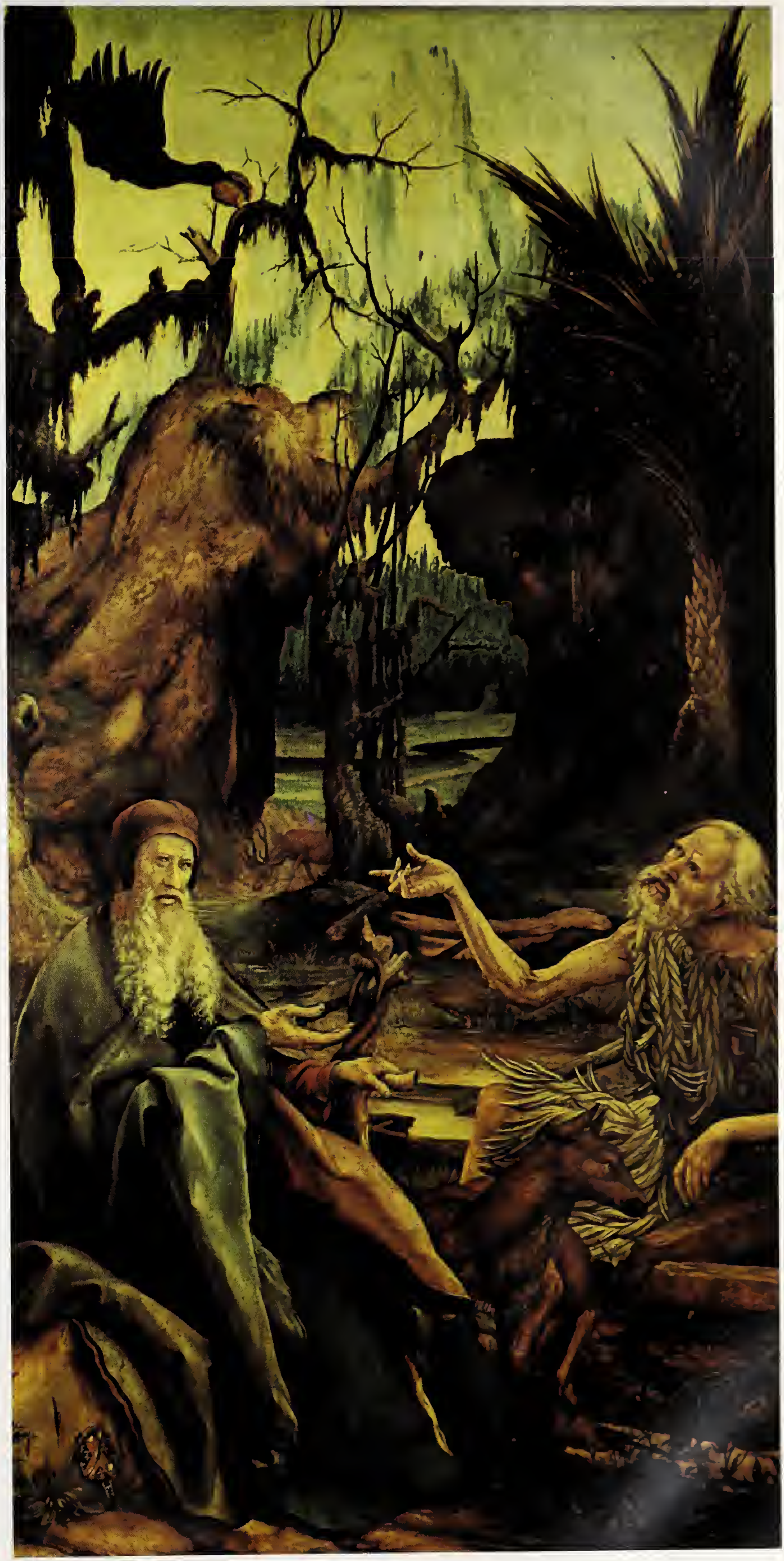
The garden is also set apart from the normal world but, unlike the desert, it is a place where Nature is tamed and beauty cultivated. St Anselm in the 12th century considered it spiritually dangerous to sit in a garden because it is so pleasant to the senses. But in other parts of the world and in Europe in the later Middle Ages the garden was a symbol of perfection, earthly and divine: 'a flowery meadow cut off from the world of fierce accidents,' to quote Kenneth Clark again, 'where love, human and divine, could find fulfilment.' God planted the garden of Eden for Adam and Eve, and in it, according to legend, the animals lived before the Fall as peaceable as snowdrops and primroses.

The Enclosed Garden

Both garden and desert are places of retreat but in the garden the escape from the everyday world is not to the desert's blinding light of revelation but to a paradise of ordered beauty, rest and gentle love. In the scene of the temptation and expulsion from Eden in the *Très Riches Heures*, the loveliness of the garden is framed by an ominous wood in the background and a line of barren mountains in front, which stand for the world outside the garden, the world of death, disorder, toil and violence from which the garden is exempt.

A garden, like other enclosed, womb-like





Giraudon/Librairie Flammarion

Left **Because they reach up from the earth to the sky, mountains frequently symbolize the ascent from the earthly plane to the spiritual. Moses received the Ten Commandments from God on Mount Sinai, the Greek gods lived on Mount Olympus, and many other peoples have located their gods on mountain-tops. El Greco's painting of Mount Sinai, with the monastery of St Catherine at the foot, brings out the eerie quality of the mountain peak as the home of the divine, and mountains often have a sinister aspect in symbolism** ***Right*** **Another place in which to find God is the desert or wilderness, which is outside the normal world of human and animal life. An altarpiece by Grünewald, showing St Anthony with St Paul the Hermit, who lived in the Egyptian desert, where he was fed by a raven**

spaces (a walled city, a courtyard or square, a castle, a cave or den, a church, an arbour or bower) is frequently a symbol of the feminine, and especially of the mother. In the mother's womb new life is created and in the paradise garden of symbolism there is often the secret of life itself – the fountain of life, the Tree of Life in Eden, the golden apples of immortality in the garden of the Hesperides at the world's end (see APPLE).

In the later Middle Ages the *hortus conclusus*, the enclosed garden which shelters the Virgin Mary, the second Eve, and the baby Jesus, the second Adam, became a favourite theme of painting and 'enclosed garden' was one of the stock epithets of the Virgin. Eithne Wilkins explains that: 'The *hortus conclusus* connects both the source and the goal. The garden is the virginal matrix in which the Saviour is conceived. . . It is also the Paradise into which the Saviour draws the soul. The Virgin Mary, as the second Eve, transforms the original garden of Paradise, from which the human race was driven out, and she does so by containing it within herself.'

> A garden locked is my sister, my bride, a
> garden locked, a fountain sealed.
> Your shoots are an orchard of pomegranates
> with all choice fruits . . .
> A garden fountain, a well of living water,
> and flowing streams from Lebanon.

This double allusion (in the Song of Solomon, chapter 4) to the virginity of the locked garden and the sealed fountain, but also to the exuberant fecundity of the orchard and the well, caused Christians to take the passage as a reference to Mary, who was both virgin and the mother of God. A 12th century hymn salutes her as 'Sancta Maria, closed gate, opened at God's command – sealed fountain, locked garden, gate of Paradise.'

Because wild Nature is subdued and controlled in a garden, in modern psychological interpretations a garden is often taken to be a symbol of the conscious mind, as opposed to the forest, which stands for the dark, tangled, rooted growths of the unconscious. Forests do in fact tend to play an uncanny and ominous role in literature and art.

Lush fields and meadows may be symbols of fertility, of infinite space, and of the

A Landscape of Desolation

A sudden little river crossed my path
  As unexpected as a serpent comes.
  No sluggish tide congenial to the glooms –
This, as it frothed by, might have been a bath
For the fiend's glowing hoof – to see the wrath
  Of its black eddy bespate with flakes and spumes.

So petty yet so spiteful! all along,
  Low scrubby alders kneeled down over it;
  Drenched willows flung them headlong in a fit
Of mute despair, a suicidal throng:
The river which had done them all the wrong,
  Whate'er that was, rolled by, deterred no whit.

Which, while I forded, – good saints, how I feared
  To set my foot upon a dead man's cheek,
  Each step, or feel the spear I thrust to seek
For hollows, tangled in his hair or beard!
– It may have been a water-rat I speared,
  But, ugh! it sounded like a baby's shriek.

Glad was I when I reached the other bank.
  Now for a better country. Vain presage!
  Who were the strugglers, what war did they wage
Whose savage trample thus could pad the dank
Soil to a plash? toads in a poisoned tank,
  Or wild cats in a red-hot iron cage –

The fight must so have seemed in that fell cirque.
  What penned them there, with all the plain to choose?
  No foot-print leading to that horrid mews,
None out of it. Mad brewage set to work
Their brains, no doubt, like galley-slaves the Turk
  Pits for his pastime, Christians against Jews.

And more than that – a furlong on – why, there!
  What bad use was that engine for, that wheel,
  Or brake, not wheel – that harrow fit to reel
Men's bodies out like silk?

Robert Browning '*Childe Roland to the Dark Tower Came*'

immortal life of heaven – the 'green pastures', or the Elysian Fields of Greek mythology. In Fra Angelico's *Last Judgement* (see CAROLE; DUALISM) the angels dance among grasses and reeds, trees and blossoms. In Jan van Eyck's *Adoration of the Lamb* (see EASTER) there is a rich and flowery meadow, and the fountain of life. In the background of both pictures is the city of heaven itself.

The Celestial City

'God the first garden made, and the first city Cain' (the reference is to Genesis 4.17), and the longing to escape from the crowded turbulence of the town to the immemorial peace of the countryside is expressed in many landscape paintings. But the city also has a powerful positive symbolic role in the idea of heaven as a city, the Celestial City of Bunyan's *Pilgrim's Progress* which stood upon a mighty hill, with its foundation higher than the clouds. This is the new Jerusalem of the book of Revelation: 'And I saw the holy city, new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband; and I heard a great voice from the throne saying, "Behold the dwelling of God is with men"' (chapter 21).

C. G. Jung believed that the city is primarily a maternal symbol, 'a woman who harbours the inhabitants in herself like children', and pointed out that cities are frequently spoken of as women in the Bible. In Galatians (4.26) St Paul says that 'the Jerusalem above . . . is our mother' and Revelation itself describes Babylon the great (Rome) as a harlot and the new Jerusalem as the bride of the Lamb. There is an interesting contrast between the earthly paradise of Eden, which is mainly vegetable in composition, and the celestial city which is mainly mineral. The wall of the new Jerusalem of Revelation is built of jasper, its foundations are adorned with jewels, its gates are pearls and its street is gold (see also JERUSALEM; REVELATION).

One More River

Rivers, fountains and wells share the general symbolism of water as the source of life, and the endless flow of a river may signify the flow of birth-death-rebirth, of things eternally ceasing to be and coming into being. A river may mean fertility because it irrigates the soil, or it may be the ever-rolling stream of Time which bears all its sons away to death and oblivion, or there are the black and burning rivers of hell which are currents of destruction and torment. To descend a river from its source to the sea may be symbolic of the merging of a single life in the One, the greater whole of which all things are part. To ascend a river to its source is equally to return to the One, the fount and origin of all things.

A winding stream is a symbol of the tortuous course of human life. To cross a river is to pass the barrier which separates two realms, two states of mind or spiritual conditions. In *Pilgrim's Progress,* for example, the river of death is the last obstacle which the pilgrim must negotiate to reach the heavenly city.

Some individual rivers are either themselves divine, like the Ganges in Hindu belief (see GANGES), or have some important supernatural significance, like the Jordan which separates the wilderness (life in this world) from the land flowing with milk and honey, the Promised Land (heaven). To cross Jordan in many hymns and spirituals, is to cross the river of death and attain the life of the world to come.

Similarly, a ford can symbolize the passage from one realm to another and in legends is quite often a place of combat, representing the difficulty of the crossing. Jacob wrestled with God at the ford of the Jabbok (Genesis, chapter 32) and was given the new name of Israel, as a mark of his new spiritual condition and as a sign that God would favour him and his descendants. There are many combats at fords in the Arthurian legends. In the *Lancelot* of Chrétien de Troyes, for instance, the hero has to overcome the guardian of a ford to cross into the enchanted country to which Guinevere has been taken (see LANCELOT).

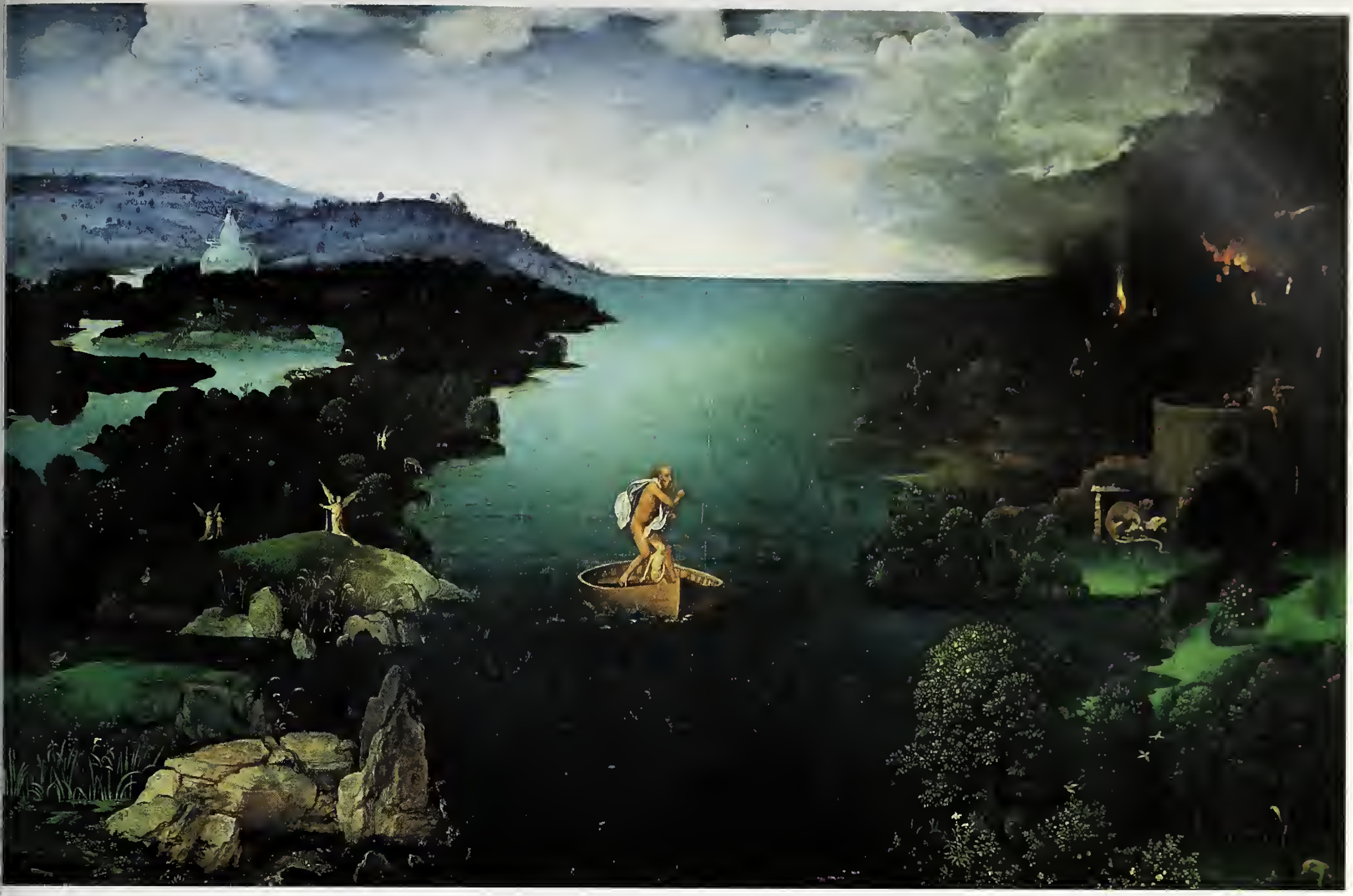
Lakes are mysterious, and frequently sinister because the water or life-current in them is still instead of flowing – 'the sedge has withered from the Lake, and no birds sing' in Keats's *La Belle Dame Sans Merci*. Deep in the water of a lake there may be a magic palace of diamond and crystal, of shimmering jewels, the home of fairies, nymphs, seductive and dangerous enchantresses. This palace can be interpreted as an illusory paradise, which shatters at the touch of reality as the images on the surface of the water waver and break on contact with anything solid, and it can stand for the inspired but illusory creations of the imagination.

Valley of the Shadow

Mountains and hills have an extremely varied symbolism, illustrated by the Delectable Mountains, the Hill Difficulty, Mount Caution and the Mountain of Error in *Pilgrim's Progress* (which is packed with landscape symbols – the Slough of Despond, the Valley of Humiliation, the town named Vanity Fair, Doubting Castle and many others). A range of barren, jagged, towering mountains suggests primitiveness, difficulty and danger, spiritual sterility or positive evil – as in J. R. R. Tolkien's *Lord of the Rings,* where the sinister land of Mordor is walled by black and savage peaks. The names given in modern times to some peaks and ranges in the American West – Funeral Peak in Death Valley, for instance, or Skull Mountain in Nevada, or the aptly named Superstition Mountains of Arizona – illustrate the uncanny and ominous quality of mountain scenery.

But mountains are also beautiful and uplifting to the spirit, emblems of the stable and eternal, and because they reach up from earth towards the sky are symbols of the ascent from the earthly plane to the spiritual. St John of the Cross described the way of the mystic as the climbing of a mountain. The Celestial City usually stands on a mountain top. It was on Mount Sinai that Moses received the Ten Commandments from God. The Greek gods lived on Mount Olympus, the Canaanites worshipped their deities in the 'high places' on the hills, and the gods of many other peoples have been located on mountain-tops.

By contrast, the valley is a place where human, animal and plant life flourishes with comparative ease and so it may be a symbol of fertility and of the created world in all its richness. But valleys are also low-lying, at the opposite pole from the mountain summits of the gods, and so they may be evil and ominous. We live in a 'vale of tears' and our journey will bring us to 'the valley of the shadow of death'. A narrow defile or gorge may mean danger, because of its military significance, the home of the forces of evil, the depths of the unconscious mind.



Prado Madrid

Charon's Boat, by Joachim Patinir: a river can symbolize the barrier which separates two different spiritual realms, and in classical belief the souls of the dead had to be rowed across the river of the underworld by the grim ferryman Charon. Similarly, in many Christian hymns and spirituals, the River Jordan must be crossed to attain the life to come

Caves, like other enclosures, sometimes stand for the womb of the mother. The cave was a secure shelter for the earliest human beings and in Jungian theory a cave is primarily a symbol of the security and impregnability of the unconscious. Like all deep and dark places, caves suggest mysteries, shadows and terrors. The dragon guards the treasure-hoard in a cavern deep in the heart of a mountain. The White Demon lives in a mountain cave, where the hero Rustem slays him (see EVIL). Milton's 'loathed Melancholy' was 'born, in Stygian cave forlorn, 'mongst horrid shapes, and shrieks, and sights unholy'. The cave is both grave and womb, the place of death and rebirth, where enchanted sleepers wait to return to the world.

The Landscape of Woman

The idea of Mother Earth expresses the parallel between landscape and woman. Caves, valleys, clefts and chasms, hills, groves, woods and thickets have obvious symbolic connections with the human, especially the female, body and with love-making. The dream-scenery of Coleridge's *Kubla Khan* includes 'that deep romantic chasm which slanted down the green hill athwart a cedarn cover! A savage place, as holy and enchanted as e'er beneath a waning moon was haunted by woman wailing for her demon lover!'

Among many other examples, a more recent one comes from Ross Macdonald's novel *The Three Roads*. 'Her kisses were the fulfilment of a promise too sweet to be believed, like a springtime in midwinter. Somewhere inside him the ice went out with a rush. The black night flowed like a river toward the delectable mountains, through a narrow, desperate gorge, into a warm valley . . .'

The Great Rock

The castle, standing on a hill or in a forest, battlemented and moated, hard to reach and dangerous to penetrate, is another place set apart from the normal world. In it some great and perilous secret may be guarded, like the Grail, or the sleeping beauty, or the prince who is under an enchantment. The castle is the otherworld and there are many medieval stories of a dark castle, ruled by a king or lord who takes prisoner all those who enter his land.

The tower may stand for strength, watchfulness and the ascent to the spiritual plane. It is sometimes a phallic symbol, because of its shape, but in Christian art and literature an enclosed tower is another emblem of the virginity of Mary. The Tower of Babel also stands for ascent but in the sense of the folly of human beings who try to grasp power which is beyond them, who reach unavailingly for the skies, and in Breughel's *Tower of Babel* (see BREUGHEL) the massive and crumbling edifice of ambition is contrasted with the peaceful scenery of ordinary human life.

Ruins are among the most evocative of landscape symbols. They convey a sense of beliefs, ideas or lives destroyed by the passage of time, monuments brought low, the futility and yet the grandeur of human achievement. A rock, on the other hand, stands for the solid, the permanent, the unyielding, and is a symbol of the presence of God and of spiritual support and comfort. When water miraculously flowed from a rock during the Israelites' passage through the wilderness, it was a sign that God was with them (Exodus, chapter 17). And Isaiah (chapter 32) says of the coming king who will reign in righteousness and the princes who will rule in justice: 'Each will be like a hiding-place from the wind, a covert from the tempest, like streams of water in a dry place, like the shade of a great rock in a weary land.'

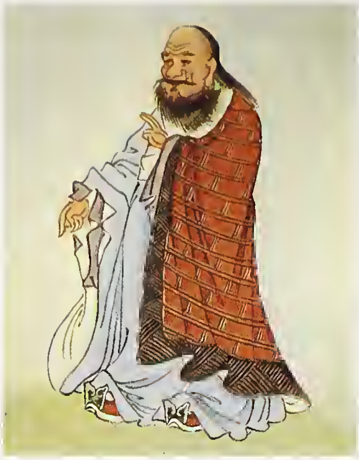
(See also BRIDGE; CAVE; FOUNTAIN; MOUNTAIN; PATHS; WILDWOOD.)

RICHARD CAVENDISH

FURTHER READING: J. E. Cirlot, *A Dictionary of Symbols* (Philosophical Library, 1972, 2nd ed.); K. Clark, *Landscape into Art* (Beacon Press, 1961); C. G. Jung, *Symbols of Transformation* (Princeton University Press, 2nd ed. 1967); E. Wilkins, *The Rose-Garden Game* (Herder and Herder, 1969); J. Chevalier, *Dictionnaire des Symboles* (French and European Publications, 1973).

Lao Tze

Chinese philosopher born c 600 BC, reputedly living to the age of 200; his name signifies Old Gentleman. Revered as the principal founder of Taoism, oldest of the three main religions of China. Worked as curator of the imperial library in Loyang, where he impressed Confucius, his younger contemporary. At the age of 80 rode off on a black buffalo into the Gobi desert but first, at the request of the frontier guard request, wrote down his teachings in the 5000 word *Tao te Ching*, briefest and most mystical of great religious texts.
See TAOISM; ZEN.



Mary Evns Picture Library

Stallo, the stupid giant of Lapp legend, may reflect the Lapps' opinion of their dominating neighbours. Among this small, hardy race, spread across the far north of Europe from Russia to the Atlantic coast, pagan practices survived alongside Christianity until well into the 19th century

LAPLAND

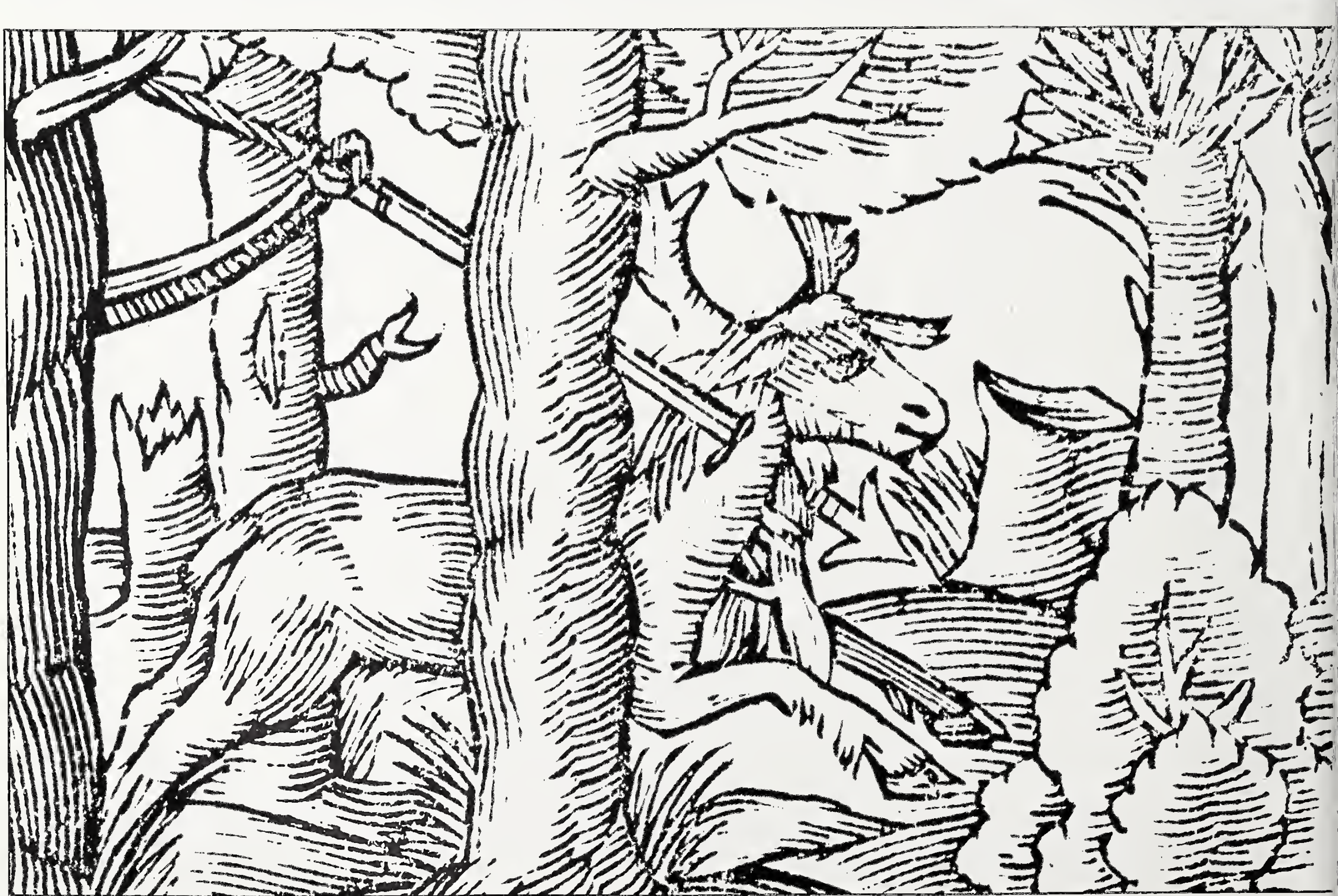
EUROPE was first startled by accounts of Lapland witches in 1555, when Olaus Magnus, Archbishop of Uppsala, published his *History of the Northern Peoples*. Some years later an Englishman, Giles Fletcher, remarked after visiting Russian Lapland: 'For practice of witchcraft and sorcery, they pass all nations of the world.' The poet Milton referred to them in *Paradise Lost* (book 2) to colour his description of hell:

> . . . the night-hag, when, called
> In secret, riding through the air she comes,
> Lured with the smell of infant blood, to dance
> With Lapland witches . . .

The ancient Norwegians, believing that the Lapps were skilled in sorcery, were in the habit of visiting them secretly to learn their art: indeed their medieval kings were obliged to prohibit journeys to Finnmark for the purpose (Finnmark being the most northerly province of Norway, where many Lapps live.)

After the appearance of Magnus's work, rumours began to spread that Swedish military victories (the Swedes had recently soundly defeated the Danes) resulted from Lapp sorcery. This greatly offended the Swedes and helped to provide the impetus which, more than a century later, was to launch a large-scale and officially sponsored programme of research into Lapp culture and traditions.

Today we would probably not use the word witchcraft to describe the Lapp religion; but it accurately reflects the attitude of the period, when pagan cults and sorcery were held to be synonymous. The Lapps were for the most part converted to Lutheran Christianity towards the end of the 17th century, and the change from pagan to Christian belief is reflected in certain of their legends, telling of people killed



or visited with other disasters through laughing at the planets or the awesome powers of Nature.

The Shaman's Magic Drum

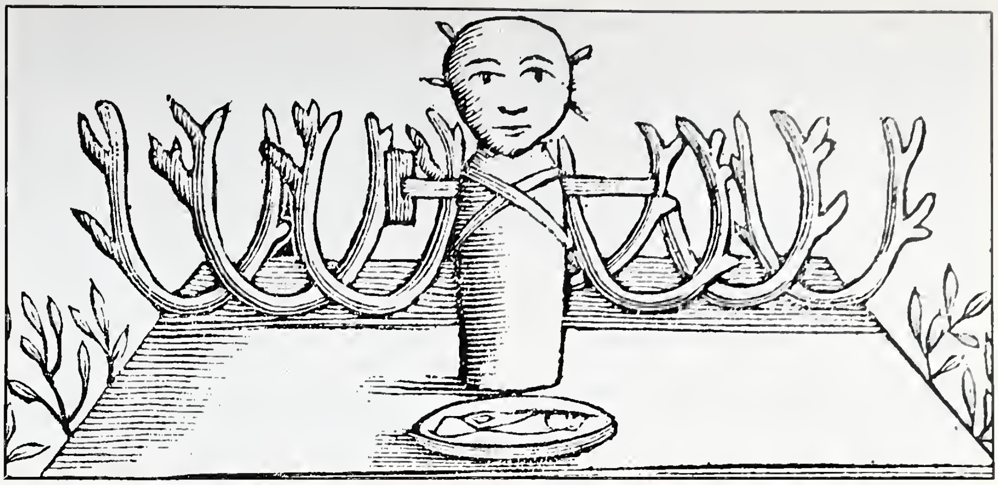
Perhaps the most striking Lappish cult – certainly the best known – was what we call shamanism (see SHAMAN). The *noaide* or shaman acted as an intermediary between the world of man and the supernatural. With the assistance of his magic drum (see DRUM), he fell into a trance, and it was then supposed that his spirit left his body and journeyed to the otherworld.

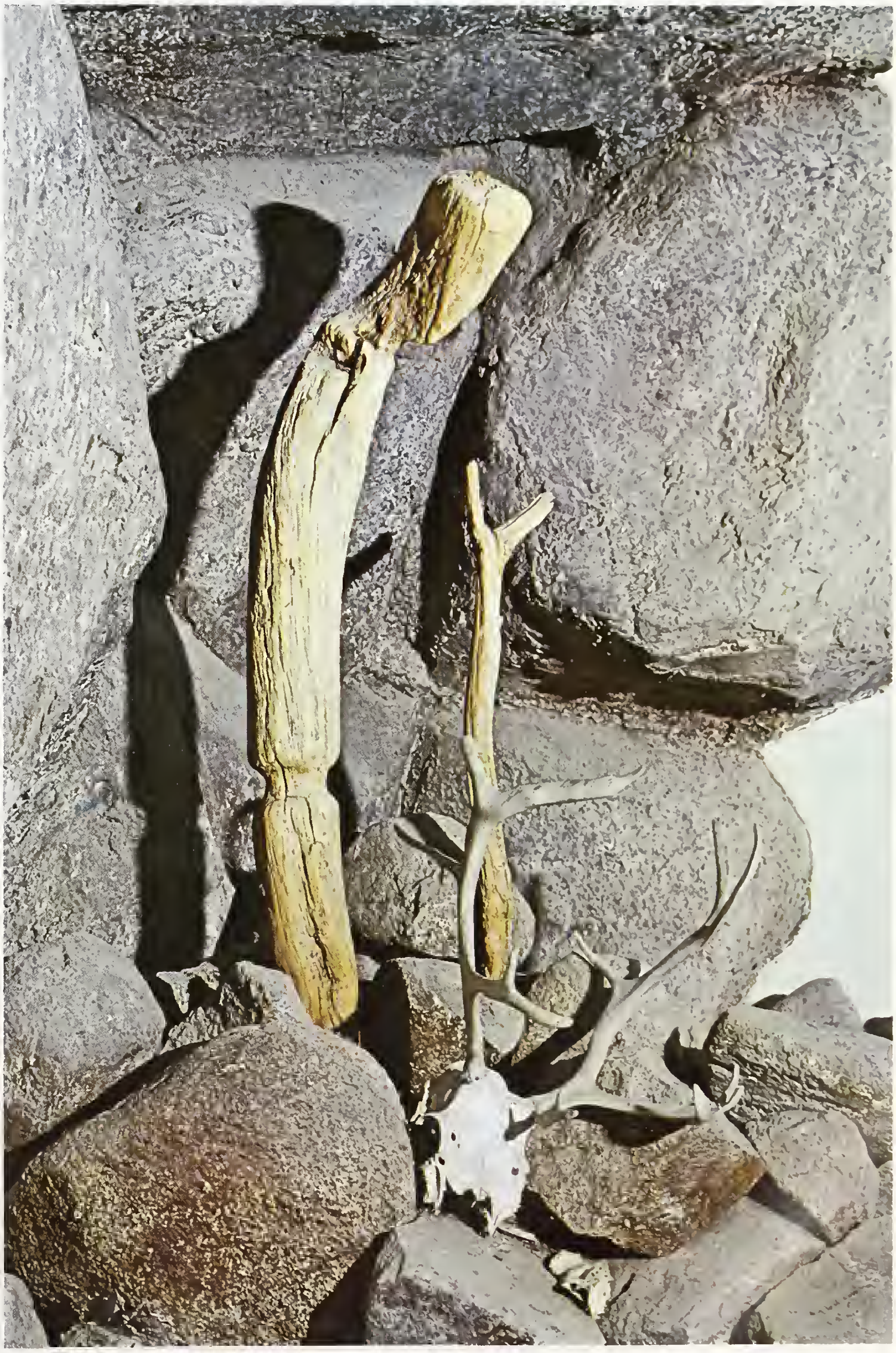
The shaman – who might strengthen himself for the ordeal with a concoction of seal oil and the heads, bones and intestines of fish – produced this state of ecstasy by beating his drum and singing magical songs known as *yoik*. This drum was the chief cult instrument in pagan times and every family possessed one. By the 19th century it had virtually disappeared, but a number of examples are now preserved in Scandinavian museums.

The shaman's drum was regarded essentially as a magical object rather than a musical instrument; certain rules governed its manufacture. It had to be fashioned from the wood of a fir, pine or birch which had grown by itself in a remote spot, where the sun's rays could not shine on it; additionally, the stem of the tree had to be twisted in a clockwise direction. Its reindeer skin membrane was elaborately decorated with figures of gods and men, spirit animals, and scenes and objects from Nature, all painted with the juice of alder bark, which becomes blood-red when chewed.

The underside of the drum was often hung with brass devices and magic bones or animal parts, such as the penis of a bear, its teeth and claws, suspended from leather straps. These objects greatly increased the magic powers of the drum because to the Lapps, as to many Arctic peoples, the bear was a sacred creature (see BEAR). Large, dangerous and chief game animal, its mysterious winter sleep inspired awe. So did its habit of occasionally walking on two legs, like a human being, which gave rise to ideas that the bear must be semi-human. The shaman was imagined to assume the form of certain animals, of which the bear was one.

Carl Linnaeus, the distinguished 18th century Swedish naturalist who also made the first reasonably scientific study of the





Nordiska Museet, Stockholm

The Lapps' reputation as sorcerers was partly derived from the *History of the Northern Peoples*, published in 1555, in which Olaus Magnus, Archbishop of Uppsala, described the magical practices of these people of the far north *Left* An illustration from the book shows a reindeer impaled by a spear. The reindeer were sacrificial animals, their blood being smeared on sacred objects and used for medicinal purposes; they were sometimes buried alive with their antlers protruding above the ground *Above right* A crude image of the god Thermes – the Lapp equivalent of the Scandinavian god Thor – complete with sacred hammer and reindeer horns *Right* A Lapp *seide* or idol, usually an oddly shaped piece of wood

Lapp peoples, was told of a magic technique for bear-catching. Fresh warm bear dung is mixed with that from a cow. The bear would then follow the cow – a typical example of sympathetic magic.

Ritual Bear Hunt

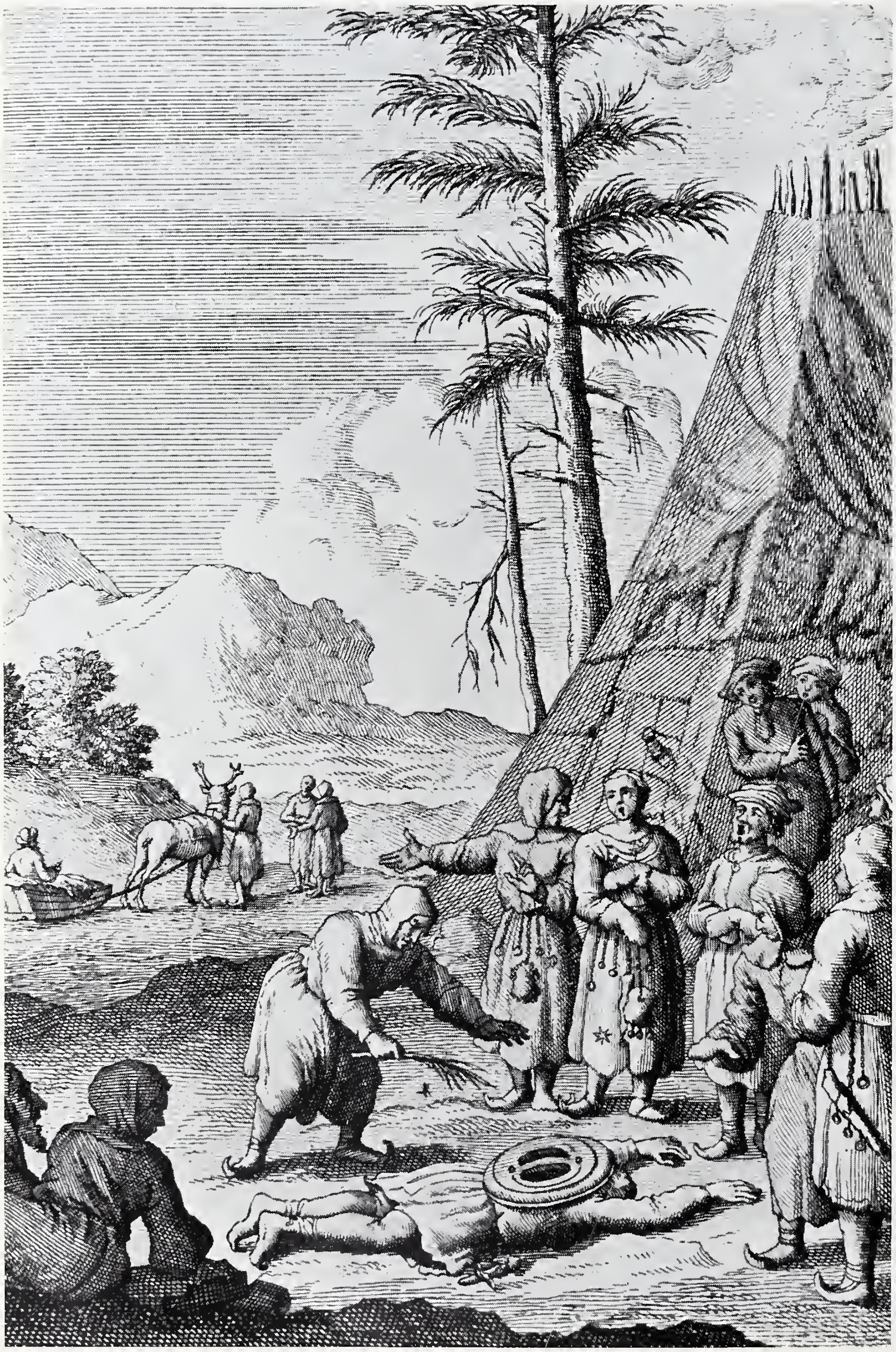
Lapps called the bear by special names – such as Grandfather, Woolly One, Old Forest Apples, Honey Paws – and the ritual of hunting it involved certain ceremonies.

In March or April, when the hibernation period ended, a group of men walked in procession to the creature's den; their leader carried a staff with a brass ring attached. There they planted spears, at such an angle that the bear would impale itself when it came rushing out. The hunters then begged the dead animal's pardon and whipped its body with twigs. When they returned home, the women first looked at them through a ring of brass, with one eye only, and spat red alder juice into their faces.

Cooking the meat was a task reserved for men. Women, who absented themselves while this was done, were only allowed to eat certain portions; these were cooked in a separate pot and handed out on wooden sticks. The bones, which might on no account be broken or scattered, were set aside and buried so that one day a new bear would arise.

When the meat from a kill was nearly gone, a solemn feast was held and every last morsel had to be consumed. The hide was then propped up to act as a target and the women shot at it with bows and arrows, blindfold. The husband of whoever scored a hit was reckoned to be the next to kill a bear. Every woman was careful not to travel on the sledge which had borne the bear's carcass until a year was up. Anyone who did would run the risk of becoming sterile.

Men who took part in the hunt were usually not permitted to cohabit with their wives for three full days; five in the case of the man who had slain the bear. In some places, when the last feast was over, one man seized the iron chain hanging over the fire, circled the fireplace several times and ran out of the door. The women threw ashes after him, a signal that cohabitation might start again.



Radio Times Hulton Picture Library

Healing Blood

Certain parts of the dead bear were saved for medicinal use: the grease as an antidote to gout, the gall against heart disease, and milk poured three times through the animal's bronchial tube as a tonic for ailing children. But it was the blood in particular which was supposed to be strongly potent. Indeed the Lapps were in the habit of drinking blood, and not necessarily that of the bear, to heal various complaints. In 1732 Linnaeus wrote in his diary:

> Lying-in women at this place are accustomed to drink brandy seasoned with pepper, partly for the sake of its intoxicating quality, by way of a narcotic, and partly to bring on the labour pains. The clergyman's wife told me an infallible method, as she said, to prevent the pains which often follow childbirth. When the woman's first child is born, and the umbilical cord divided, a spoonful of the blood is given her to swallow. This is to be practised at every succeeding labour, and I was assured that each would be rendered more easy, without any after pains.

Puerperal fever was cured by securing a plump female reindeer and stabbing it in the chest: the blood which came spurting out was consumed by the patient. Reindeer blood and other portions of the animal's body were also preserved and used. Linnaeus said:

> The animal being secured with a halter, the Laplander takes his spear and sticks it into the thorax behind the shoulder, so as to pierce the heart. By this means the blood collects in the cavity of the thorax, none of it appearing externally. After the skin is flayed off, the blood is found coagulated in the thorax, from whence it is extracted, and bruised into a soft mass. With this the poorer sort of people make a kind of soup by boiling along with it the brains of the animal, which the rich do not eat. The testicles are never eaten by any sort of people. The penis serves to make a thong to draw the sledges.

This making use of whatever is to hand characterizes the ingenuity of these people, struggling to survive in one of the world's

Left A Shaman, the Lapp community's leader, lies in a trance, his magic drum on his back; it was believed that on these occasions his spirit left his body and visited the otherworld. The shaman's drum, which helped him to a state of ecstasy, was a vital part of his equipment and elaborate rules governed its manufacture

most inhospitable regions. A Lapp Creation myth tells how, in the beginning, two brothers were created. When the first fall of snow arrived, one brother hid in a cave. The other remained outside and survived: he was the ancestor of the Lapps.

Stallo Legends

A people without a country of their own, the Lapps are spread across a vast area which stretches from the Atlantic shores of Norway to the Kola peninsula in the former Soviet Union: they extend across the territories of four countries – Sweden, Finland, Norway and Russia. This long-standing political dependence, and the inevitable problems which it has created, are possibly reflected to some extent in the traditional cycle of Stallo legends.

These stories, which are sometimes 'acted', are about a stupid man-eating giant who is always outwitted, and may contain memories of fights against hostile neighbouring peoples; for the Lapps are not a tall race, and seldom exceed five feet in height. Some scholars see in Stallo recollections of an alien tax collector. At the beginning of the 19th century, in western Finnmark, small groups of young men used to call at the houses, demanding 'the king's tax', and among these Stallo was always represented by the tallest youth. Dressed in rags, he prodded the girls in each house with a phallus made of wood and asked for payment of the tax.

Once, so it is said, Stallo forced a Lapp girl to marry his son. When it was time for the wedding feast, the bride contrived to tip the cooking pot over the groom, in such a way that his stomach and genitals were completely destroyed.

Another story centres round a curious item of material culture. The Lapps thought it very unhealthy to drink water straight from a well, so they made special drinking tubes from the shin-bone of a bird. Stallo's wife had an iron tube which she used for drinking blood. One day a Lapp tricked Stallo into coming out on a frozen river, where he struck him down through a gap in the ice. The giant's wife fetched her drinking tube to come to the rescue, but failed to notice that the Lapp women had secretly put it on the fire. When she tried to suck it, the blazing coals were at once drawn into her mouth, and she burnt to death, while her husband froze in the river.

Stallo and his wife, Lutakis the Treacherous, were specially active on Christmas Eve, and they ate up any children who passed their way at that time of the year. The dreaded *joulo-gadze*, or Christmas Spirits, were also about and the Lapps put steel or flint in the water source to prevent them urinating in it. Offerings of miniature boats, smeared with reindeer blood, were made to them. A propitiatory sacrifice was also made to the *akkas*, spirits who dwell beneath the threshold, fireplace and cowbyre, in the form of brandy poured out on the ground. These spirits were said to be offended by noise late at night, and the alcohol was intended as an atonement. It was also to induce their aid in childbirth, and after the successful arrival of a baby Lapp women put out meat and cheese by way of thanksgiving. Brandy was evidently regarded with respect. Linnaeus wrote:

> After they have laid hold of the mug, they dip their forefingers into the liquor and rub a little on their foreheads, as well as on the middle of their bosoms. On enquiring the reason, I was told their intention was that the brandy might not prove hurtful either to the head or the breast.

Another interesting food ritual was the eating of sun-porridge on Midsummer Eve. *Jubtse*, as it was called, was a mixture of flour, milk and butter, eaten by men and women in honour of the sun. First they would kneel and ask the sun to shine benignly on their reindeer herds and the other aspects of their food supply. Then the porridge was consumed and the kneeling ceremony repeated. This magic ritual was evidently intended to promote the strength of the sun at the summer solstice, when it is at its highest point in the sky.

Idols and Holy Places

Lapps, like most tribal peoples, worshipped the forces of Nature in an animistic way. They similarly believed that inanimate objects possessed supernatural power. A *seide* (idol) was, generally speaking, a curiously shaped stone or piece of wood, which the worshipper cushioned on a bed of twigs and surrounded with a semicircle of reindeer antlers. It was offered sacrifices in order to ensure good luck in future hunting and fishing.

These idols often occur in the vicinity of a *saiva* (sacred) lake or mountain. Indeed scholars have found it difficult to say whether the seide is to be regarded as an image of the local divinity or simply as his dwelling, it being the most important object within the sacred area. In Lapp belief saiva lakes are double-bottomed, and a small hole links the two levels so that, if they wish, the fish can easily avoid the fisherman's rod. If this happened, it meant that the spirit of the waters was displeased.

When a Lapp was going to offer a sacrifice, he wore his best clothes and a head-covering. Since it was expressly forbidden to make a noise near holy places, he refrained from saying anything. No Lapp would live in such a neighbourhood, nor even spend one night in the vicinity; hunting in the locality was also taboo. Departure for the sacrifice was through a special door at the back of the dwelling; women were not permitted to use it, nor might they take part in the ritual. They could not go into the holy area, nor could they touch a magic drum, or even look at one. If a woman happened to pass along the same route as a drum, a sacrifice had to be offered by way of atonement and the drum itself was given a piece of silver.

Seidis, like certain other cult objects, were customarily smeared with the blood and grease of a bear or reindeer, and pieces of the slaughtered animal were suspended in the nearby trees, especially the heart and lungs. As sacrificial animals reindeer sometimes suffered the cruel fate of live burial, with only their antlers showing above the ground.

Christian missionaries were active among the Lapps in the 13th century, although at first with small success. But as late as the early 1900s it is recorded that a Lapp fisherman, disappointed with his catch, hit out at the local idol with his oar and knocked its head off – an interesting example of how missionary activity can replace a belief in the local divinity without completely destroying it.

(See also FINLAND.)

VENETIA NEWALL*

FURTHER READING: Roberto Bosi, *The Lapps* (Thames & Hudson, 1962); Ernst Manker, *People of Eight Seasons* (C.A. Watts, 1965); E. Moyne, *Raising the Wind* (University of Delaware Press, 1981).

They could be found in every Roman household, in field shrines, at busy crossroads and in state temples. By an astute political move, the homely and ubiquitous Lares were later associated with a new cult – that of the Emperor himself

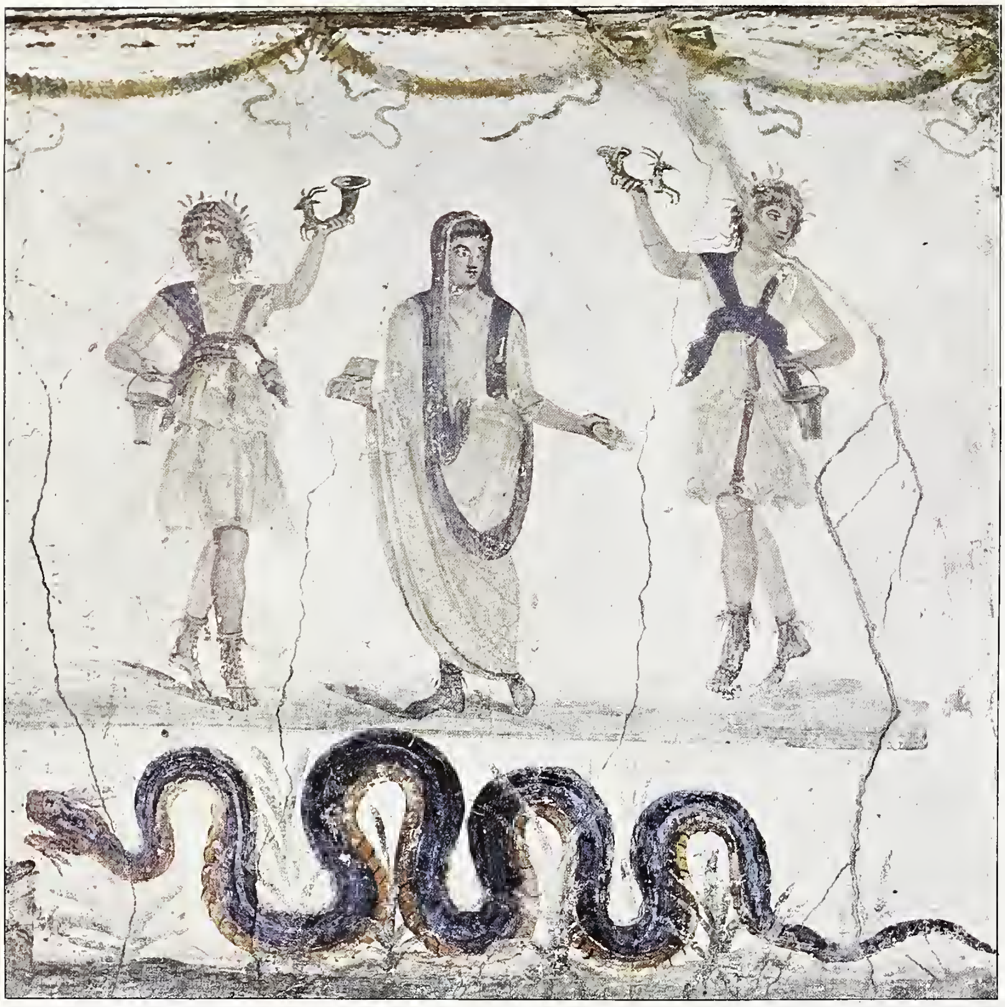
LARES

AS TUTELARY DEITIES the Lares usually protected a given place which supplied them with their distinguishing epithet. Far and away the most frequent, if not oldest, manifestation is met within the household (*familia*), where the single Lar Familiaris (Household Lar) received regular monthly offerings of garlands on the hearth as well as daily observance at mealtimes. This Lar protected the household and its wealth, no matter how small, and was invoked on important family occasions: sometimes he also gave oracular signs to the householder. The Lar in fact came to symbolize the home.

In the oldest complete surviving Latin prayer, however, the Lares, together with Mars and certain 'seed gods', are invoked by the Arval Brothers (an ancient Roman college of priests) at the boundaries of the cultivated land (*arvum*). Where two fields joined, the Lar of each boundary line was honoured by the farmer and his slaves; both the convergence of boundaries and its marker were called *compita*. The compital shrine was a small tower with niches for every Lar thought to be present; here the Lares Compitales were found. Because the boundaries of property were usually marked by a path or a road, the Lares Compitales are best known from worship at rural crossroads and busy urban intersections. Sometimes they were the only or chief deities at country junctions where a hamlet comprised a few huts. At a normal junction, made by two roads, two Lares would be jointly worshipped; the practice became established, so that no matter how many lines converged, only two Lares were thought to be present. Even the Lar Familiaris was depicted in duplicate, although each household had only one Lar. The Lares Semitales were venerated for their protection of paths (*semitae*) and the Viales their protection of highways (*viae*).

The great annual festival of the Lares was the movable feast of Compitalia, which fell soon after the winter solstice. Like other winter festivals, Compitalia called for artificial light, and the liturgical use of candles first appears here. Indeed, several aspects of Compitalia became an integral part of the Western Christmas festival. The Lares' victim was the pig, which was traditional Christmas fare until challenged by fowls.

Very early the Lares enjoyed the veneration of the humble and they became the most important gods of society's lowest stratum, slaves and freedmen. Such people were often foreign by birth, and the Lares exercised a strong force in their assimilation into Roman society. Slaves and freedmen especially observed Compitalia, for it was one of the few state cults to which everyone was admitted, regardless of condition. Much merrymaking used to accompany performances of crude, extemporized farces. As early as the 5th century BC, the Roman government expressed concern over the presence of foreign rites at the urban compita. It is very likely that drama was first performed in Rome by foreign slaves and freedmen for these winter festivals.



Scala

Two Lares, depicted as young men wearing short tunics and holding wine buckets and goblets, are painted in dancing posture on either side of a genius, or guardian spirit, dressed in a Roman toga; this shrine is typical of the altars which stood at many Italian boundaries and crossroads. Lares, who were usually shown in duplicate, were particularly venerated by the lower classes of Roman society

Imperial Takeover

Rome and her colonies were officially divided into neighbourhoods (*vici*), and the countryside into villages (also *vici*), to which belonged a public cult of Lares Vicinales or Compitales. Because the greater part of the population often consisted of slaves and freedmen, the freedmen mayors and slave attendants of each neighbourhood and village supervised regular worship.

Shortly after 12 BC, the Emperor Augustus converted this cult into the worship of the Lares Augusti, Lares of 'increase' associated with the worship of his genius, his personal 'procreative force' (see GUARDIAN SPIRITS). Every householder's genius had been propitiated beside his Lar Familiaris; in this way Augustus successfully adapted a long established cult to the new Imperial cult without imposing his direct worship in Italy (although outside Italy he was worshipped as an actual god). On compital altars portraits and symbols honoured the emperor and his family; sometimes Augustus donated statues of neighbourhood gods, who then acquired the epithet Augustus. In the months of May and August (the latter renamed after the Emperor) the altars were strewn with flowers on his behalf.

At many Roman intersections the Lares' marble altars stood before a small temple housing statues of two Lares and a genius. At most compita in Italy there would be a simple altar of stuccoed brick, built against a wall on which were painted the three figures. Lares were represented as Greeks wearing tunics and holding a wine bucket and Greek goblet; usually they appeared to dance while their faces suggested drunkenness. In contrast, a dignified Roman toga clothed the genius, who held a sacrificial saucer and cornucopia.

Grunting Gods

Lares rarely enjoyed grand worship in state temples. Among the exceptions were the Lares Praestites, 'protectors' of the Roman people. The 'grunting' Lares Grundules, called after the sacrificed pig, numbered 30 and protected the 30 civil divisions of Rome. The title 'Lar' could also be applied to other gods, such as Silvanus, lord of the forest. Aeneas, the legendary Trojan ancestor of the Roman people, is addressed as a Lar on a dedication of around 300 BC. This designation probably reflects the custom of adding the title Lar to foreign deities or heroes after their cult had been appropriated by slaves and freedmen: Orpheus, for instance, was venerated as a Lar.

The Lares' cult effected a remarkable social change by admitting the slave or ex-slave, now a citizen, to the native religion and giving him a public task. In 214 BC Philip V, Macedon's last great king and an enemy of Rome, acknowledged the value of the Roman practice of bestowing minor public office on freedmen. The Italians of southern Italy even imported the Roman cult of the Lares on to the island of Delos, their mercantile centre in the Aegean, in the second century BC.

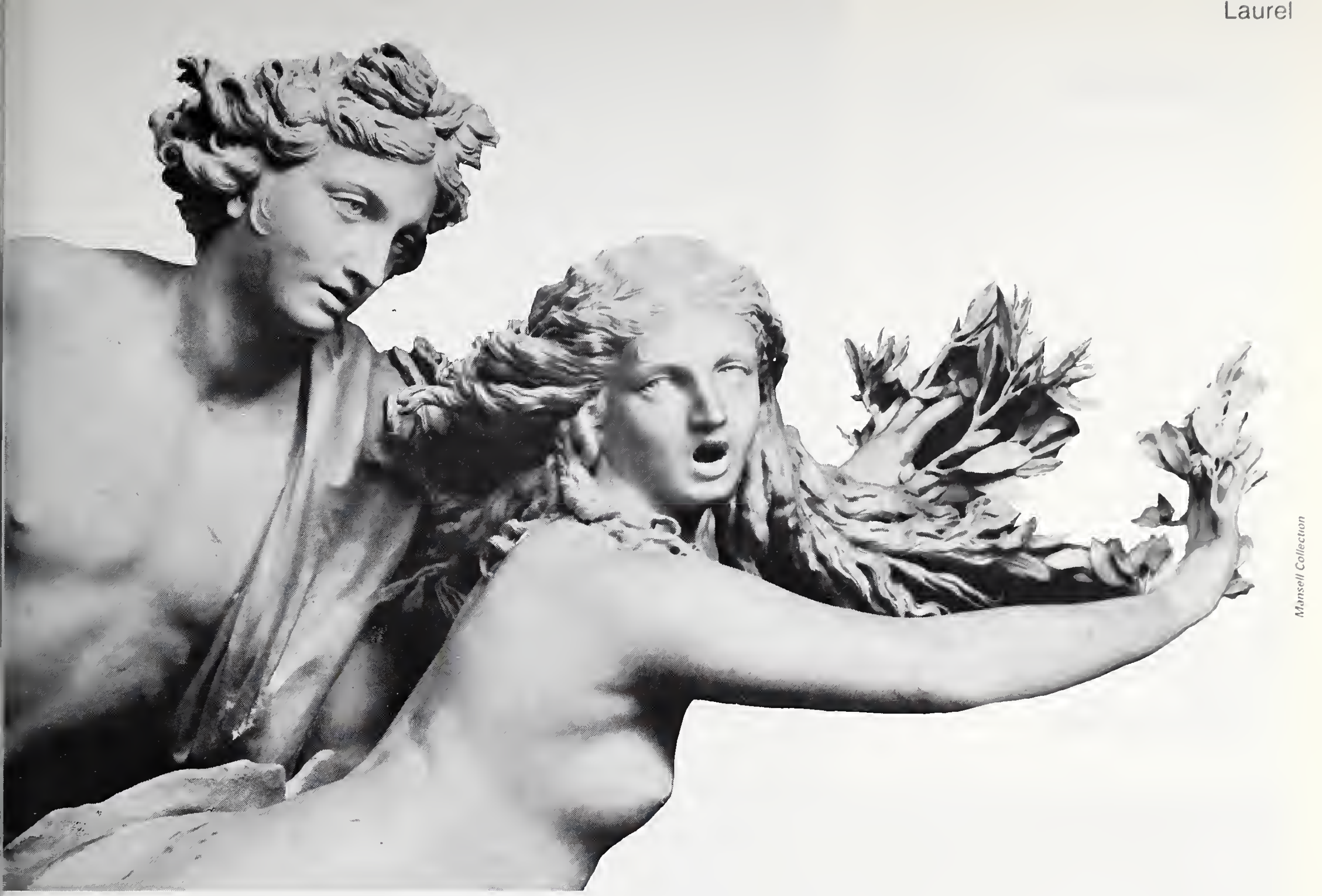
An invaluable contribution to Roman culture was made through the development of theatre from its origins in the festival of Compitalia, while universal participation in compital worship helped to assimilate foreigners into the mainstream of Roman life. The Lares Augusti marked the first stage of the Imperial cult, which later became overwhelming, and continued to thrive until the time of the Christian emperors. But such was the tenacity of this pagan domestic cult that vestiges still linger with us on 25 December and New Year's Day.

(See also ROME.)

Friends of Man

The Calends of May witnessed the foundation of an altar to the Guardian Lares, together with small images of the gods... The reason for the epithet applied to them is that they guard all things by their eyes. They also stand for us, and preside over the city walls, and they are present and bring us aid. But a dog, carved out of the same stone, used to stand before their feet. What was the reason for its standing with the Lar? Both guard the house; both are faithful to their master; crossroads are dear to the god, cross-roads are dear to dogs . . . wakeful are the Lares, and wakeful too are dogs.

Ovid *Fasti*, trans J. G. Frazer



Mansell Collection

According to a Greek myth, the nymph Daphne, fleeing from the amorous god Apollo, called for help and was transformed into a laurel tree, here portrayed by Bernini. Apollo covered his head with the leaves and decreed that the tree should from then on be sacred to him

Poets, military heroes and Olympic victors all sought the crown of laurel as the highest honour. Sacred to Apollo, the laurel or bay was also associated with oracular powers

LAUREL

THE BAY, *Laurus nobilis,* is the laurel of mythology, not the cherry laurel, *Prunus laurocerasus,* nor the Alexandrian laurel, *Ruscus racemosus,* with which Paris was once crowned. The Greeks, however, call it Daphne in colloquial speech (although botanically the genus *Daphne* is distinct), recalling the myth in which the unwilling nymph of that name, daughter of the river god Peneus, was amorously pursued by Apollo (see APOLLO); she called for help and was transformed into a laurel tree. Apollo, his ardour cooled, crowned his head with the leaves and decreed that the tree should be evergreen and be held sacred to him.

Apollo's prophetess at Delphi probably chewed laurel leaves and inhaled their smoke from a fire to reach a state of inspiration. Many other oracles, including the one at Dodona, used this stimulant. The prophetess was concealed from sight by a barrier of laurel, and those asking her advice were supposed to wear a laurel wreath. Later, it was considered sufficient for a prophet to hold a laurel bough to foretell the future. Sprays might be burnt during incantations, and omens could be established from the way the leaves crackled. The Greeks used the laurel wreath to honour poets, military heroes, priests and the victors in the Pythian and Olympian Games.

The Laurels of Victory

The sanctity of laurel was very important to the Romans. As J.G. Frazer tells us, records indicate that magistrates presiding over the games at the Circus, and generals celebrating victory, wore the costume of Jupiter as he appeared enshrined in his Capitoline temple. Apart from the special robes and crown, they carried a laurel branch in one hand and a laurel wreath on the head, while the four horses pulling the chariot were likewise crowned with laurel.

Generals not only wore a laurel wreath on returning in triumph but would send the emperor their despatches announcing victory in a wrapping of laurel leaves; these despatches were called *literae laureatae.* The messenger also carried a branch of laurel, which was placed on the statue of Jupiter. After a victory not only the commander carried laurel but his soldiers also. This may have been partly to show that they were cleansed of any pollution arising from shedding human blood.

Young doctors in former times were crowned with a wreath of laurel in berry, *bacca lauri.* Baccalauréat, the name for a school certificate in French, and bachelor, its corruption in English, are derived from this. The practice of presenting a laurel wreath continues in Swedish universities. From the word and its usage comes also, of course, Poet Laureate.

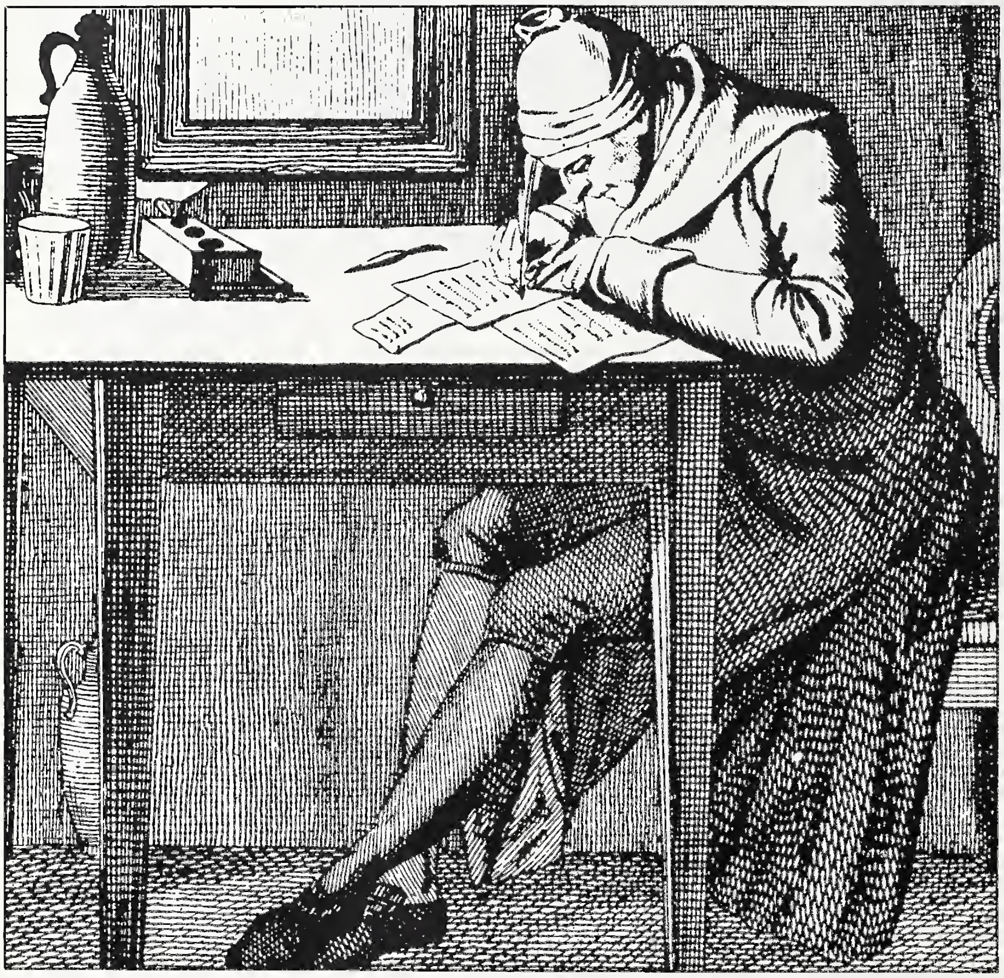
The association of bay with medicine comes from antique times, when physicians regarded it as a panacea and statues of the healing god Asclepios would be laurel-wreathed. Bay was widely regarded as protective against lightning; the Emperor Tiberius, who was terrified of storms, would place a laurel wreath on his head and hide under his bed when the thunder rolled. The Greeks believed that laurel was protective against spirits and spectres, and the saying 'I carry a laurel branch' showed that the speaker had fear of neither poison nor sorcery. The Greeks fixed laurel boughs over their doorways when anyone was ill, to keep away evil spirits. Theophrastus (c 370-288 BC) records how superstitious people kept a bay leaf in their mouths to protect them against ill fortune. Roman merchants would bless their goods with a laurel branch.

The belief that laurel protected against evil spirits and witches was widespread. In some Christian areas a twig of bay would be thrown on the coffin at burial, as Sir Thomas Browne recorded in the 17th century; Christmas dishes were often garnished with bay and John Aubrey tells us how, 'At ye feasts in the halls of the City of London the stewards do wear garlands of laurel.'

J. K. LAVATER

CALVINIST DIVINE, poet, mystic and investigator of the supernatural, Johann Kaspar Lavater is now chiefly remembered for his work on physiognomy, or the judging of a person's character from his physical features. The 12th son of a doctor, he was born in Zurich in 1741. After being ordained in 1769, he marked the beginning of his career by denouncing the tyrannical bailiff of Gruningen. His confederate in this public-spirited enterprise was his schoolfellow the future painter Henry Fuseli.

Lavater's interest in the supernatural was deep-rooted. In later life he remembered going as a child into the room where his brother lay dead of consumption only to be driven out by a 'pale, shapeless phantom', which for long afterwards gave him a horror of being alone. During his whole career he remained fascinated by the apparently miraculous.



In about 1771 he issued a circular asking for details of supernatural experiences and amassed a collection of case histories, much as more recent psychic researchers have done. His enemies accused him of credulity and of encouraging eccentric practices, like those of Catherine Kinderknecht, who cured a relative of Fuseli with prayers and a poultice of cabbage leaves. His verdict on the exorcism of the Catholic priest Gassner also earned him notoriety: for though he did not himself witness any of Gassner's cures he believed that the priest possessed a certain power 'which resides in all men, as the image of God . . . a magical power of the mind over the bodies and powers of the corporeal world . . .'

His beliefs brought Lavater into contact with most of the occult fashions of the day. He felt forced to accept the truth of the Swedish mystic Emanuel Swedenborg's revelations of the spirit world (see SWEDENBORG), although as a Christian he felt 'almost everything repulsive' about them. When the theories of Franz Mesmer (see MESMER) and other supporters of 'animal magnetism' came into vogue, Lavater carried out an investigation, experimenting on his wife. Accused of believing in imaginary cures, he replied that he preferred an imagination which made people well to a reality which left them ill.

But Lavater's chief claim to fame is as the author of the *Physiognomical Fragments* published in 1775-78, which became a European best-seller. It is the original and authoritative work on the reading of character from the face, in which his friend and – briefly – travelling companion Goethe probably had a hand. Physiognomy, said Lavater, is 'the science or knowledge of the correspondence between the external and internal man': for example, as anger makes the muscles stick out, an angry man's protuberant muscles provide a good indication of his temperament. (See PHRENOLOGY AND PHYSIOGNOMY.)

Lavater thought that physiognomy could be made as exact a science as any but mathematics and laid down the most exact rules for the judging of character. The physically unfortunate might be thus summed up:

> Inanimate thoughtlessness will be universally perceived in this countenance. The experienced only will discover the peculiar vapidity of the mouth.

Or:

> To be avoided: Large bulky persons, with small eyes; round, full, hanging cheeks, puffed lips and a chin resembling a purse or a bag; who are continually occupied with their own corpulence . . .

The physiognomist had himself to be well-proportioned: no one could be a judge of character who had 'a debased mind, an ill-formed forehead, a blinking eye, or a distorted mouth'. A strange theory of aesthetics followed. 'The handsomest painters were the greatest painters. Thus, Rubens, Vandyke, and Raphael, possessing three gradations of beauty, possessed three gradations of the genius of painting.' To all objections that often one met with a talented or virtuous person who was physically ugly, Lavater replied that these were the exceptions that proved the rule. Even the study of animals reinforced his theory. 'The crocodile,' he remarked sagely, 'proves how very physiognomical teeth are.'

His own undoubted skill in reading character made him a legend in his own lifetime. Once, for example, after he had been introduced to a stranger, he observed privately, 'This is the face of a murderer'; several days later he discovered his new acquaintance was one of the assassins of King Gustav III of Sweden. Physiognomy could therefore be of great practical benefit to the man of the world. 'Three things appear to me to be indispensable to travellers,' he once wrote, 'health, money, and physiognomy.'

Lavater's unorthodox beliefs often caused him trouble with the Church authorities, although he was always rescued, or at least vindicated, in the end. This was partly because he became very fashionable; he was visited by half the nobility of Europe, wrote a poem at the request of Queen Charlotte of England and sold his collection of physiognomical drawings to the Empress of Russia.

In 1799, when Zurich fell to Massena's Republican army, Lavater was shot and badly wounded by a French grenadier. He died as a result of his wounds in 1801.

The revival by Lavater of physiognomy can be seen to have had disastrous consequences in the longer term. When later combined with half-understood Darwinian theories of evolution and of the 'survival of the fittest', it could be taken as providing proof of the superiority – or otherwise – of particular racial types.

Lavater believed that he could tell a person's nationality from his face. 'Englishmen,' for example, 'have large, well-defined, beautifully curved lips.' It is not so far from such sweeping statements to the Nazi with his callipers measuring 'potentially Semitic' noses. In 1777 Lavater admitted to the Emperor Joseph II that he often became giddy at the thought of what the universal acceptance of physiognomy might do to mankind. 'But,' he added, 'it will produce no such changes.'

LEAD

THE DARKEST and heaviest of the seven metals corresponds to Saturn, the dimmest and slowest-moving of the seven planets, and to the colour black (see CORRESPONDENCES). As the outermost of the planets known in antiquity, Saturn was associated with the idea of limitation, with the setting of boundaries, and lead was used to bring its influence to bear.

Religious relics were often encased in lead caskets, to keep their sacred force within an effective boundary and prevent it from dissipating into the air. Similarly, a seal in the form of a lion was made from lead for the medieval Pope Boniface VIII to keep the pain of an operation for stone within bounds, the lion standing for courage and mastery.

Saturn was also the planet of death, with which both black and lead are also connected. In the ancient world a curse intended to kill or harm an enemy was written down, frequently on a piece of lead, and was either buried in the ground or placed in a tomb, the lead and the ground or the tomb carrying a current of death and evil (see CURSE).

A German grimoire called *Doctor Faust's Grosser und Gewaltiger Meergeist* (Doctor Faust's Great Powerful Sea-Spirit), which claimed the notorious Faust himself as its author, says that in operations of black magic the magic circle should be made of lead. Inside there should be a triangle made of three chains taken from a gibbet and nails which have been driven through the head of a man broken on the wheel. The magician should wear a blue robe and his girdle should be a cloth which has been used by an executioner to wipe his sword after beheading a criminal. The lead and other trappings are intended to give the circle a powerful and sinister aura of death and violence.

There is a widespread belief that witches and enchanters, creatures in league with the powers of death and evil, cannot be killed with lead bullets or lead shot: silver has to be used. In the Highlands of Scotland, for instance, it was long believed that if a witch in the form of a hare was shot with a lead bullet, the bullet would rebound and strike the man who had fired it.

Ponderous and dull, lead occupied the bottom rung of the ladder of the seven metals and was regarded by alchemists as the most imperfect of them, the one nearest to the lifelessness of First Matter. From the 'leaden' blackness and inertia of the base material in the alchemist's vessel the perfect gold was to be hatched, and some alchemists called their material 'lead of the air', implying that everything contains its own opposite, for the apparently dead material contains 'the radiant dove' of the spirit, of new life.

Michael Holford/British Museum

Lead coffin lid, from the Minories, London. Lead is traditionally the metal of death and of Saturn, the planet of limitation: holy relics were often encased in lead to keep their sacred force intact

Leaping and Jumping

A way of expressing religious fervour and of inducing ecstatic excitement; high leaps in Basque, Russian, Balkan, British and other folk dances may be rooted in imitative magic, in the form of jumping to make the crops grow tall and the herds increase, as in the hymn of the Curetes of ancient Greece, 'leap for fleecy flocks, and leap for fields of fruit'.
See DANCE; IMITATIVE MAGIC.

Syndication International

Left

Traditionally the side of evil; probably because the left hand is normally the weaker; black magic is 'the left-hand path' and to move deliberately to the left in magic is to appeal to evil influences; the Latin word *sinister* meant both 'left' and 'evil': in palmistry the left hand represents what you are born with, the right what you make of yourself.
See DIRECTIONS; PALMISTRY.

LEMURIA AND MU

THE LOST CONTINENTS of Lemuria and Mu were, if they existed, more extensive than Atlantis and have inspired almost as much fantastic speculation as the more famous vanished land (see ATLANTIS). The idea of Lemuria originally occurred to scientists in the middle of the 19th century when the first flush of enthusiasm for the new methods of biological classification and analysis began to reveal some odd coincidences. It was discovered that the animal and plant life, and even the geology, of continents separated by thousands of miles of sea showed remarkable similarities.

P. L. Sclater, the Zoologist and Fellow of the Royal Society who first gave a name to Lemuria, put the case for his lost continent: 'So certain, indeed, has the law been found to be of adjoining countries producing similar or nearly similar animals and plants, that the converse of this proposition is now generally accepted by naturalists — . . . that if the animals and plants of two countries are alike, they must either now be or recently have been in geographical connection.'

The name Lemuria was taken from the lemur and its relatives whose habitat is limited to Africa, south India and Malaya, although in the Eocene Age they probably inhabited the entire northern hemisphere. Thus the area which Lemuria might have occupied extends from the Malay Archipelago across the south coast of Asia to Madagascar. Further similarities between animal and plant life on opposite sides of the Indian Ocean were observed: for example, out of 35 species of fossil found in Natal, 22 were identical with forms discovered in southern India.

In the 19th century Lemuria received some distinguished testimonials. The great evolutionist Thomas Huxley admitted his belief in the existence of a Miocene continent in the Indian Ocean. Alfred Russel Wallace, the naturalist, thought Sclater's Lemuria 'undoubtedly a legitimate and highly probable supposition' and Ernst Haeckel, the celebrated German biologist, agreed. Haeckel seems to have been the first to suggest that Lemuria was 'the probable cradle of the human race, which in all likelihood here first developed out of anthropoid apes.' This speculation fitted in with the contemporary theories of how mankind had scattered itself over the earth in a series of migrations. From this idea it was only a short step to postulate that Lemuria was in effect the garden of Eden.

A Vanished Race

The concept of Lemuria attracted the occultists, who were attempting to reconcile a fundamentally religious approach to life with the findings of the scientific method. In particular, Madame Blavatsky and her Theosophical Society (see BLAVATSKY) were responsible for incorporating this perfectly legitimate scientific hypothesis into an occult world view. In Mme Blavatsky's *The Secret Doctrine* (1888), that resourceful lady declared that the findings of her own 'esoteric ethnology' tallied with the speculations of Sclater and his fellow scientists. There had been, she thought, five vanished races living on the earth, of which the first lived in a mysterious continent called 'The Imperishable Sacred Land', the second in a 'Hyperborean continent' off the north of Asia, the third in Lemuria, the fourth in Atlantis and the fifth in America. Present humanity was the sixth race, which was fast developing towards a seventh race of superbeings. Mme Blavatsky believed that Lemuria had extended across the Pacific Ocean, and declared that the South Sea Islands were all that remained of that once immense continent.

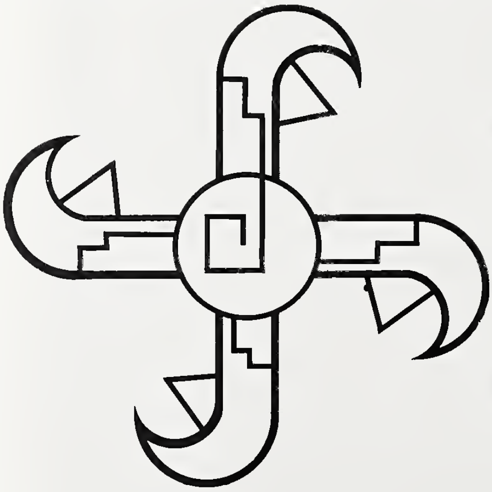
It was in the Pacific that Colonel James Churchward located the continent of Mu. During a famine in India in the 19th century he was engaged in supervising relief work with a Hindu priest with whom he later became great friends. The priest taught Churchward the remains of an ancient language *Naacal*, which he believed to be the original tongue of mankind. With this knowledge, Churchward claimed to have deciphered a series of ancient stone tablets hidden in the temple of which his friend was in charge. These tablets revealed the story of Mu. Mu was a large continent in the Pacific Ocean, with its centre a little south of the Equator; from east to west it measured 6000 miles, and from north to south 3000 miles. It was the historical garden of Eden where 200,000 years ago man had first arisen and had developed an extremely sophisticated form of civilization. When Mu was destroyed in a cataclysmic outbreak of volcanic action the population of the continent totalled 64 million.

The First Colonists

From Mu all human races developed. Racial differences derived from the colonists who were sent out from the motherland in tribal units; after the disappearance of Mu the colonists became degenerate, and their original tribal differences became more marked. Of these colonists, the most powerful unit had been the Uighur Empire, whose capital city is now buried 50 feet below the Gobi Desert; the remainder of the Uighurs became the Aryans.

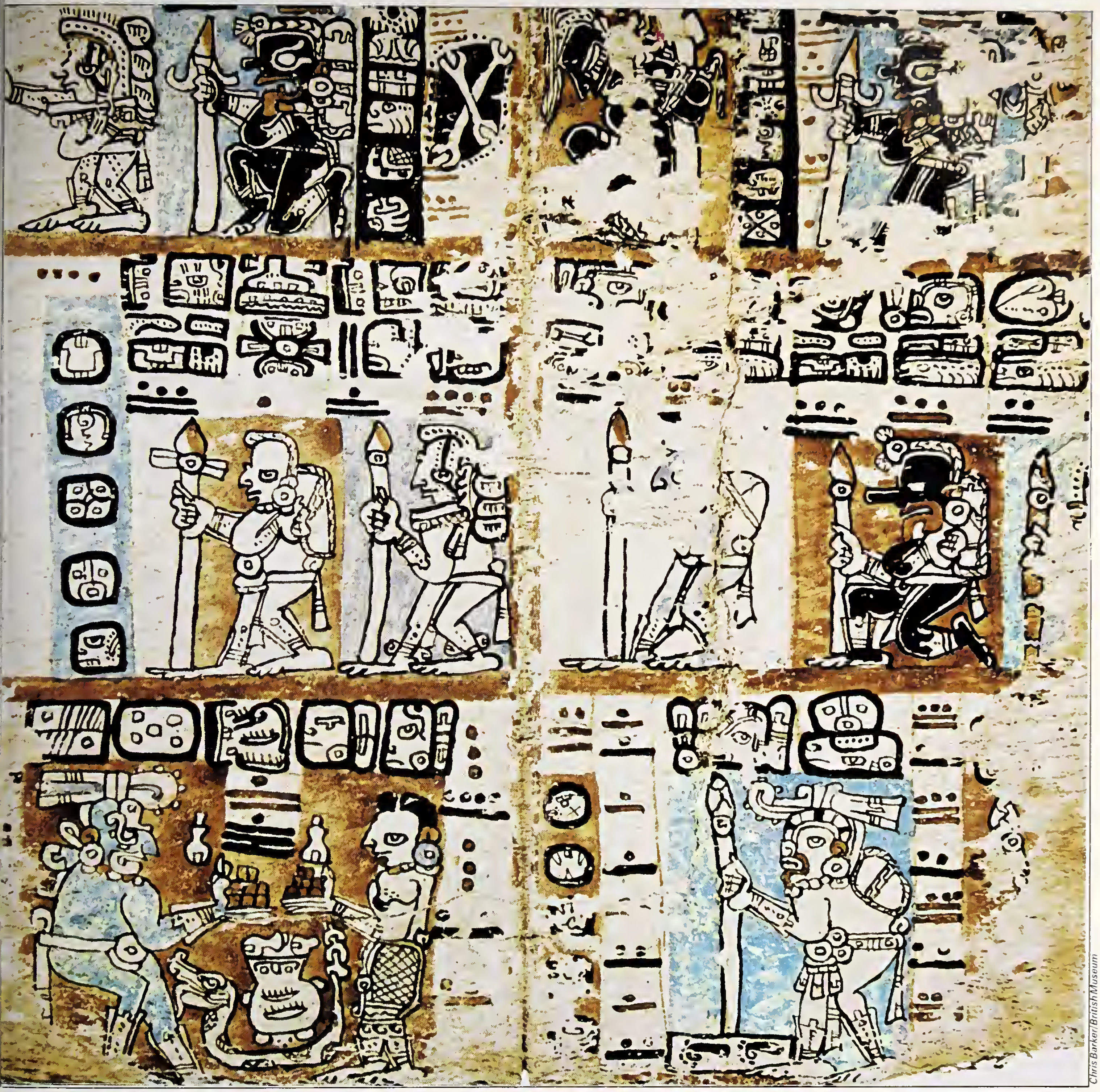
Colonel Churchward's sources were not the most impeccable. He published no direct transcripts of the Naacal tablets, and as corroborative evidence used almost every enigmatic carving in the eastern and western hemispheres.

The most credible of these carvings are a collection of Mayan tablets discovered in



The Lost Continent of Mu, published by Neville Spearman

Left **The Naacal tablets were deciphered by Colonel James Churchward, who believed that they revealed the story of Mu, a lost continent in the Pacific, site of the garden of Eden and the cradle of the human race, which had been destroyed in a volcanic cataclysm. He interpreted this design as showing the symbol of the Sacred Four, the Creator's commands which brought order out of chaos *Right* The Troano Manuscript, an ancient Mayan work from Central America, has been interpreted as recording the destruction of Mu, which has inspired almost as much speculation as the more famous Atlantis**



Chris Barker/British Museum

Mexico, purporting to show that the Maya came from the west. His photograph of a painting showing a 'king and queen of the Uighurs', the queen carrying a 'sceptre', shows two figures seated in the lotus posture, with the female holding an article known in Japan as a 'thunderbolt', and used as an aid to meditation. The Colonel's description of the society of Mu included the essential subservience of the coloured to the white race.

Churchward belonged to the same school of thought as the Theosophical Society; and he admitted that the old priest who taught him Naacal was also his guru. The two would communicate with each other by 'cosmic telegraphy', and once travelled back in time to see themselves as they had been in a previous incarnation. From Mu, the Colonel maintained, came the 'original religion' of mankind; and he explained the last words of Jesus on the cross, *'Eli, Eli, lama, sabach-thani'*, as being *'Hele, Hele, lamat zabac ta ni'*, which others have described as Maya, but which for Churchward was the original language of Mu. Both in Maya and in Mu the words mean 'I faint, I faint, the darkness is coming over my face.' It is not surprising to find the Great Pyramid invoked as an expression of the religion of Mu, or to discover that the last work of Churchward, *Cosmic Forces of Mu*, although first published in 1934, was begun in 1870, at the beginning of the late 19th century occult revival.

Lemuria and Mu may well have existed. But those who have most keenly argued their existence are not the best qualified to prove it. Both Mme Blavatsky and Churchward pounced upon hopeful elements in scientific thought which at one time seemed to deny any religious view of life, and eagerly incorporated these into a system which allowed belief. Their argument from the evidence of published inscriptions and the existence of lemurs is legitimate but their argument on the grounds of their faith cannot be upheld.

JAMES WEBB

FURTHER READING: James Churchward, *The Lost Continent of Mu*, one of five books in the 'MU' series (Neville Spearman, 1963 reprint); R. Stemman, *Atlantis and Lost Lands* (Aldus Books, 1976).

LEO

THE SUN IS IN LEO, the fifth sign of the zodiac, between 23 to 24 July and 22 to 24 August, the period soon after the summer solstice when its heat and strength are at their height. As a symbol of splendour and pride, the lion was the 'natural significator' of kings and rulers. Those born 'under the Lion' often have a lordly bearing, and expect to be treated with the respect due to their status. Whether or not their position merits respect, they expect it none the less, for they are confident of their own worth. They are natural leaders, and they love everything big in life.

It is impossible to overawe Leos, for they are only impressed by older persons or by those who are more powerful. They like titles and honours, and often reveal their feeling of importance by the wearing of ostentatious jewellery, although it seldom occurs to them that such adornments could be interpreted as a sign of vanity, and it would be uncharacteristic of Leos to give up using any title that they have earned.

They are brave in an emergency, but in some threatening situations they may appear too casual, for they do not readily believe that they are vulnerable to danger. When they are generous, it may not be genuine unselfishness, but simply a means to boost their own reputation. The Roman poet Manilius (48 BC-20 AD) wrote that Leo will spend on himself any wealth that he may acquire, and that he is too selfish to make a good trustee.

Leo is one of the more religious signs and in a temporal sense, too, typical Leos tend to respect those in power and authority. Their sympathies are always more likely to be with the established order than with the revolutionaries. In general appearance they are not often extravagant, for they are likely to think it more important to be conventionally respectable than to dress in an ostentatious manner.

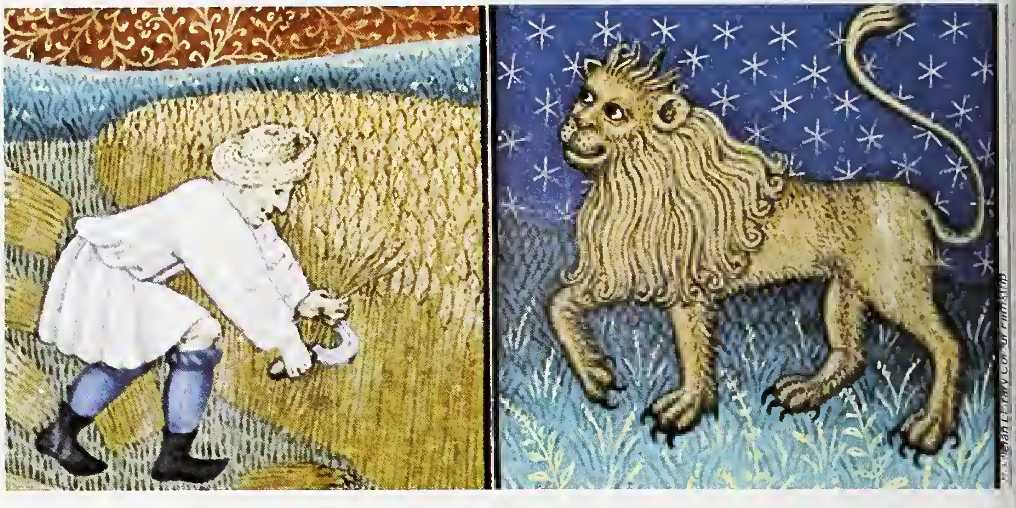
Trusting and good-natured, Leos may suffer disillusionment when someone in whom they have had faith does not come up to expectation, but usually they bring out the best in others, and frequently thrive in adversity. They are generally practical and relatively hard-headed: they can go straight to the heart of a problem, are capable of long-lasting effort, and can carry out ambitious schemes to their conclusion, particularly when in the command of others. They have strong willpower and a marked degree of self-control, and setbacks seem only to spur them on to greater effort.

Persons born under Leo are usually interested – and often involved – in politics, but nevertheless they are not duplicitous and prefer everything to be brought out into the open. They like to delegate the less important aspects of life to subordinates, but occasionally may be deceived, for their minds are straightforward rather than devious, and they are not as perceptive as they would like to think. Leos are self-confident, and in consequence an obvious choice for any job demanding leadership. Usually they are extremely robust and do not tire easily, but may at times be mentally and physically lazy. They may also be somewhat insensitive for, never having admitted weakness, they do not understand what it feels like to be at the mercy of someone else. Among other faults should be included a tendency to snobbish superiority, and considerable obstinacy in upholding as traditional what others may regard as absurd or out-of-date beliefs.

Leo natives tend naturally to take charge of others. In the political field, Napoleon, the Italian dictator Benito Mussolini, or Fidel Castro of Cuba, are typical Leo subjects; and women with the Sun in Leo have found an important career in the direction of social work and similar responsibilities. In the arts, typical careers are as orchestral conductors, organists, classical actors or mural painters – those involving anything truly grand in scale or conception.

The ascendant in Leo is traditionally associated with a stature above average, a big-boned and well-built body, lean in youth but tending to fleshiness in middle life. The head is big and round, and the sight is quick; and the carriage is upright and at times almost stately. In ill health the sight may be affected, and there is a tendency to suffer from heart disease, pains in the back and lung troubles.

The Moon in Leo is associated with a desire for self-dramatization. Everything has to be played out as if on a big stage, and everyone else must be drawn in as supporting players. Although this can prove almost unbearable, it is redeemed by the fact that it is genuine: such people need to be admired, to love and be loved. They tend to dominate their children, insisting that they should be well-behaved, this characteristic being reflected in their homes, which are always clean and well-kept.



Bodleian Library Col. of Filmstrip

In astrology, those born under the sign of Leo reveal many of the characteristics associated with the proud, lordly lion; the sun is in the fifth sign of the zodiac during summer when the crops are ripened by the heat of the sun: 14th century French manuscript

MRS LEONARD

ONE OF THE FEW first-class mediums who has been studied at length by trained impartial investigators, Gladys Osborne Leonard was born of prosperous parents in Lancashire in 1882 and died in 1968. Her autobiography, *My Life in Two Worlds*, gives some interesting hints as to the origins of her mediumship. As a child, she was protected from the fact of death and when she first met it in painful circumstances she was badly shocked. She tells how she used to have 'beautiful visions' which she dared not mention for they upset her parents. Then, in adolescence, she encountered Spiritualism, but when she reported this joyful discovery, her mother angrily pronounced it 'wicked and vile'. At the age of 22 she was sent away from home to earn her living, as her family had become impoverished. She knew her mother was ailing, but one morning she had a vision of her happy and well; in the afternoon came a telegram saying that she had died. This finally convinced Gladys Leonard of the truth of Spiritualism.

Not long after, when playing at table-turning with some friends, she fell asleep, and on waking was told that she had been acting as a medium. Her friends said that her mother had communicated through her, and also a young girl called Feda who wanted her to use her gift as a medium, with Feda as her spirit control, as she had important work to do by this means.

Shortly before the First World War, Feda said that something great and terrible was going to happen to the world, and that she would have to help many people through Gladys Leonard. As a result, the young woman decided to become a professional medium and to devote her life to the task of putting the bereaved in touch with their departed relatives.

It is a tribute to her essential honesty that at the same time she was prepared to co-operate wholeheartedly with investigators from the Society for Psychical Research, whose avowed object was – and still is – to search for possible alternative sources for communications which she herself believed came from the dead. Once detectives were engaged to check that she had not obtained information by normal means about a house she described with great accuracy.

The main task of any investigator into the evidence for survival produced by mediums is obviously to seek alternative mundane sources of information which mediums maintain comes from the dead. He or she must first try to eliminate such normal explanations as fraud, rational inference, unconscious memory, carelessly revealing remarks by sitters, complete coincidences and so on. If that can be done, the simplest paranormal explanation of the 'hits' achieved by a medium seems to be telepathic interaction with a sitter – provided the sitters themselves know about the events referred to. When they do not know about them, a more remote source must be sought. That Mrs Leonard seemed able to tap some such source was suggested by many proxy sittings (in a proxy sitting, the sitter represents another person and may be given information relevant to that person and dead friends not known already).

Convincing the Sceptical

On one occasion, for instance, Miss Radclyffe Hall and Lady Troubridge acted as proxies for a friend who was travelling in Turkey. Mrs Leonard told them exact details about that friend's movements which were contrary to what they had expected. On another occasion she went further, warning a regular sitter, the Rev. Drayton Thomas, to expect a letter from a middle-aged aged man who lived near his previous home Morton, or some such place, and who had lost a son in a car crash.

Within a fortnight came a letter from a man living at Norton, less than two miles from where Mr Thomas had once lived. He had been meaning to write ever since he heard Mr Thomas's lecture a month earlier, because his son had been killed in an air (not a car) crash. In two subsequent sittings the son himself purported to communicate; identifying material was produced which meant nothing to the father but was confirmed as correct by another son. The purported son also referred to a friend, the clue to whose identity was a model ship; once again the living son confirmed that a friend of his dead brother's, who had worked for a firm making model ships, had been killed a year after the brother's death.

Mrs Leonard's spirit control, Feda, was passionately concerned to establish that she and other communicators were genuine discarnate (disembodied) spirits. To that end she offered to indicate something printed on a particular page of a particular book which had been placed for the test on a shelf in a house which Mrs Leonard did not know. Five hundred such book tests were analysed by an extremely critical psychical researcher, Mrs Henry Sidgwick, Principal of Newnham College, Cambridge. She classified 92 tests as successful, 100 as approximately so, 96 as dubious, 40 as all but failures and 204 as failures. Nearly a fifth could therefore be classified as good 'hits'.

In a further attempt to eliminate the hypothesis of telepathy from any of the persons concerned with the tests, Feda then offered to 'sense the meaning' of passages in books written in a language which neither the sitter nor Mrs Leonard knew. In response to this, Miss Radclyffe Hall and Lady Troubridge bought some books in Greek and set them out on a shelf in their house. Out of a group of 14 tests on these, Mrs Sidgwick classified four as definite 'hits', a further four as probably right, four as very dubious and one as definitely wrong. A typical good 'hit', made ten days before the Armistice of 1918, was to locate the Greek word for armistice on the right line of the right page in the right book and to comment that that was what the communicator was wishing for on the sitters' behalf.

One of the greatest and most intensively studied of modern mediums, Mrs Leonard produced a great deal of material which cannot reasonably be ascribed to normal sources

Psychic News

In one ardent attempt to convince a sceptical sitter, Mrs Hugh Talbot, of the continued existence of her dead husband, Feda produced some information seemingly unknown to anybody living at the time. She said that, as evidence of his identity, he described a small dark leather book, about eight to ten inches long. 'It's not exactly a book,' she went on. 'It's not printed . . . It has writing in.'

She rejected Mrs Talbot's repeated suggestion that it might be a red log-book of her husband's, saying it was darker, and would Mrs Talbot please find it and look for something written on page 12 or 13. 'There are two books,' she said. 'You will know the one by a diagram of languages in the front... Indo-European, Aryan, Semitic languages... a table of Arabian-Semitic languages... There are lines, not straight, going like this.'

Mrs Talbot was so sure that Mrs Leonard was talking rubbish that, on her return home, she could scarcely be persuaded to look for the book. Eventually she did so and found, right at the back of a top bookshelf, a shabby black leather book of the shape described by Feda. To her great surprise it contained a 'Table of Semitic Syro-Arabian languages' and on page 13 there was a long and remarkbly apt extract from an old book entitled *Post Mortem* describing the blissful state of the author after death.

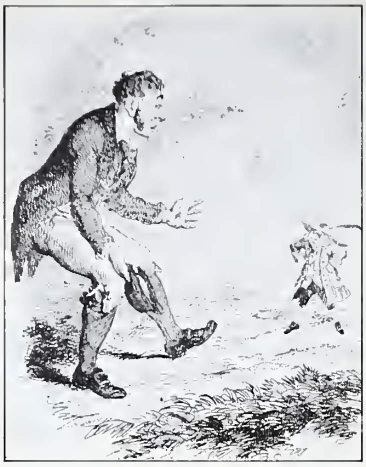
It is hard to give a balanced picture, in this brief context, of Mrs Leonard's 50-odd years of active mediumship. To concentrate solely on the highlights of her career as a medium might give the false impression that she never gave indecisive sittings; but no medium can be on top form on every occasion and with every person or group.

What can be said is that much of her work was studied by experienced investigators, that her integrity was unquestioned, and that she produced much material which can only reasonably be ascribed to abnormal sources. Whether such material was due to coincidence, whether on a subconscious level she unearthed it from scattered earthly sources by extrasensory perception, or whether it indeed came from the dead, is still an open question.

ROSALIND HEYWOOD

Leprechauns

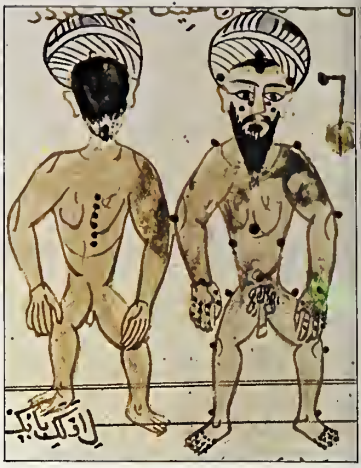
Fairy shoemakers of Irish folklore; they own buried hoards of gold which are much coveted by human beings; if caught, a leprechaun can be forced to reveal where his treasure is hidden, but he will vanish if you take your eyes off him; leprechauns live alone and vary in stature from a height of a few inches to the size of a three-year-old child.
See FAIRIES.



Mansell Collection

Leprosy

Disease often believed to be caused by a breach of taboo, or to be the punishment of sin; in the Old Testament the regulations governing lepers and the ritual of their purification are described in Leviticus (chapters 13, 14); the leper Naaman was cured by washing seven times in the river Jordan (2 Kings, chapter 5); a traditional cure is to bathe in human blood, especially that of children; in alchemical pictures, a symbol of the impurities of matter.



T. C. LETHBRIDGE

THOMAS CHARLES LETHBRIDGE, always known as 'Tom', listed his recreations in *Who's Who* as boats, natural history, water-colour painting and curiosity. The last of these was not so much a recreation as one of the fundamental driving forces of his life. A distinguished Cambridge University academic, a Fellow of the Society of Antiquaries and an expert on not only Anglo-Saxon and Scottish but Inuit archeology, he had a devouring curiosity about offbeat and, for an academic, highly eccentric subjects. They ranged from pendulum dowsing to ghosts, witchcraft, extra-sensory perception, Unidentified Flying Objects and visitors from outer space – about all of which he wrote quirky, original, imaginative and provocative books.

Born in 1901 to an English family in the West Country, Tom Lethbridge was a student at Trinity College, Cambridge, then spent some time on archeological digs and, in the 1920s and 1930s, went on expeditions to Greenland and the polar regions. He was subsequently appointed Keeper of the Anglo-Saxon collections in the Cambridge University Museum of Archaeology and Ethnography. The post was unpaid, but he had a private income and the position suited his independent temperament. After service in the Second World War, he published his first book, *Merlin's Island*, on the Anglo-Saxons, in 1945.

Gog and Magog

Lethbridge next published books on boats – he always loved the sea – and Scottish archeology, and in the 1950s he became interested in the curiously named Gogmagog Hills, near Cambridge. Gog and Magog are the names of two notable giants in British legendary history (the names come originally from the Old Testament) and there was a tradition that a gigantic hill figure had once stood carved in the turf of an Iron Age earthwork in the hills, called Wandlebury Common. It was said that the giant had still been visible in the 1720s and that the Cambridge students named the hills Gogmagog in the figure's honour. It is a possibility that it was students who cut the figure in the chalk of the hill in the first place, although this was not the conclusion to which Lethbridge came.

Lethbridge searched for the giant by probing the ground with an iron sounding-bar and marking soft places at which it went in deeper. In this way he marked out the outline of what at first seemed puzzlingly to suggest a man in a bowler hat, but he persevered and eventually discovered what he believed were the outlines of three enormous figures which had been cut in the chalk, in the same way as the famous White Horse of Uffington or the Cerne Abbas Giant. All these hills are composed of the same easily worked chalk. The central figure, Lethbridge maintained, was that of Magog (the moon), a giant female on horseback, with a huge round owl-like face and goggling eyes, holding a round object in her left hand. On one side of her was a figure he identified as a sun god (Gog) and on the other was a sword-bearing warrior. There were also a horse and a chariot.

The huge female, he believed, was a representation of the great mother goddess of the pagan, pre-Christian religion of Europe. This was the same goddess whom Margaret Murray had claimed to find behind the records of the witchcraft persecutions. Lethbridge came to agree with her theory that witchcraft in medieval Europe was not a cult of the Devil, nor even a fantasy of the persecutors, but the survival of 'the old religion' of pre-Christian times (see MODERN WITCHCRAFT). Murray's ideas, however, have since been rejected by most scholars and writers on the topic.

Undeterred, Lethbridge expounded his conclusions in *Gogmagog: The Buried Gods*, published in 1957. Even Lethbridge's admirers have reservations about the book and it did not go down at all well with academic archeologists and Lethbridge's colleagues at Cambridge, who declined to believe in either his chalk figures on Wandlebury Common or the Murray theory of witchcraft. Lethbridge, disgusted, left Cambridge University and spent the rest of his life in Devon.

Future Memories

Early in the 1960s Lethbridge published books on witchcraft and ghosts. Meanwhile, he had met a neighbour who was a practising witch and who revived his early interest in dowsing. Years before on Lundy Island, off the North Devon coast, he had successfully located dykes with a divining rod. He now tried his hand with a dowsing pendulum (see DOWSING). Using pendulums of different lengths, he found that they seemed to respond to different materials, which enabled him to establish what he called the 'wavelengths' of different substances. He also believed that he could pick up violent emotions, like anger or fear, by pendulum dowsing.

His results persuaded Lethbridge that objects retain the impression of events and emotions in which they have been involved – hence the ability of some psychics to describe the character of a long-dead person from an object which that person owned (see PSYCHOMETRY). Lethbridge suggested that ghosts may similarly be impressions of people and events at a place, which a sensitive person visiting the place becomes aware of, like 'recordings' being replayed.

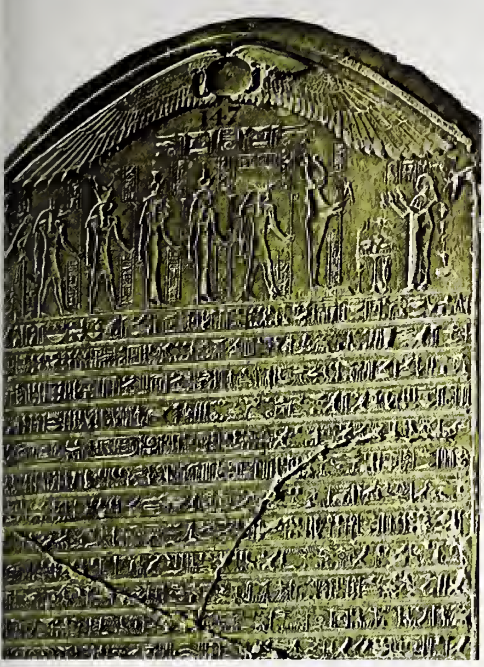
Other results with his pendulum suggested to Lethbridge that he was exploring a world beyond death, or possibly more than one world. He thought that some dreams, too, give entry to other dimensions of reality, and his interest in prophetic dreams and trances, revealing what he called 'future memories', led him to ponder on the nature of time. His book on these matters, *The Power of the Pendulum*, was not published until 1976, five years after his death.

Also published posthumously, in 1972, was *The Legend of the Sons of God*, in which Lethbridge suggested that the megalithic stone circles and sites of Europe were laid out to guide descending craft bringing visitors from outer space – the 'sons of God' who appear in the Old Testament and other mythologies. Here he was treading much the same ground as Erich von Daniken, whose internationally renowned *Chariots of the Gods* had come out a few years before, but Lethbridge had reached his conclusions independently of von Daniken.

Tom Lethbridge died in 1971, aged 70. The writer on the paranormal Colin Wilson, an enthusiastic admirer who said that Lethbridge had 'a mind that bubbled with ideas like a glass of champagne', thought that if he had lived longer he might well have become a cult figure of the New Age. (See also MEGALITHIC MYSTERIES.)

FURTHER READING: T. Graves and J. Hoult ed, *The Essential T.C. Lethbridge* (Routledge, 1980).

LETTERS TO THE DEAD



Michael Holford

THE BELIEF of the ancient Egyptians in a life after death is attested by a rich abundance of material, ranging from the great pyramids of Gizeh to the treasures of the tomb of Tutankhamen. But nothing more vividly illustrates the intense reality of that belief, and also its pathos, than what Egyptologists call 'Letters to the Dead'.

The known examples range in date from the Old Kingdom (2780–2280 BC) to the 19th Dynasty (1320–1200 BC), which indicates that these 'Letters' represent a long-established practice in Egypt. They generally take the form of messages written on pottery vessels, used for making food offerings to the dead. The logic behind the selection of such means for communicating with the dead is obvious. The dead would surely see the messages when they partook of the food in the vessels concerned.

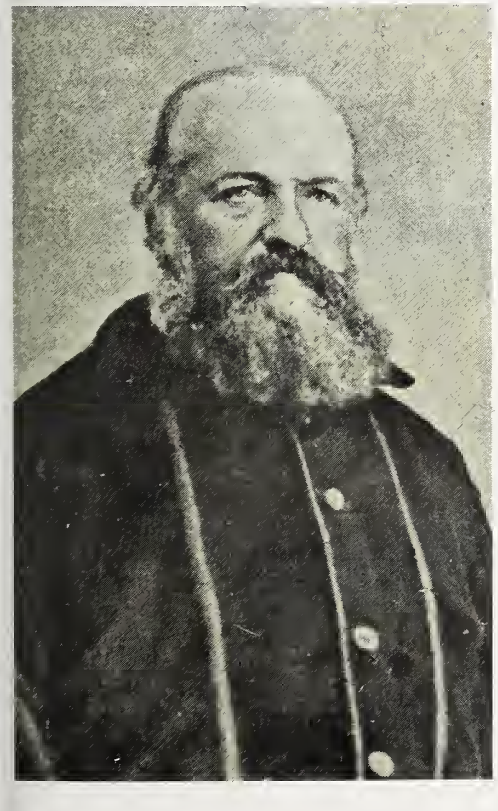
The contents of the 'Letters' reveal that the dead were regarded as still having a lively interest in the affairs of their families, and able to work for their well-being. Thus a widow asks her dead husband to watch over the interests of his heirs, whom false friends were endeavouring to rob of their inheritance.

These messages to the dead were not all appeals for help to promote the interests of relatives in this world. The dead were also feared as being capable of tormenting the living, as the following 'Letter' shows. It was written about 1200 BC by a husband to his dead wife, Ankhiry. He asks: 'What harm have I done you that you so distress me?' He reminds her of their past life together: 'From the day that I became your husband until this day have I done anything that I should conceal? . . . I married you when I was young . . . I did not desert you. I refrained from any action that might grieve your heart.' To reinforce his appeal, he threatens that he will complain about his wife to the gods who sit in judgement as assessors of the dead in the next world.

In ancient Egypt attempts to communicate between the world of the living and the dead were not made only by the former. In some inscriptions the dead speak to the living from their tombs. For example, warnings to would-be violators of their tombs were sometimes given, such as that by Harkhuf, an Aswan noble who lived about 2500 BC: 'As for any man who shall enter into this tomb as his mortuary possession, I will seize him like a wild fowl.' Even stranger, perhaps, in view of the situation implied of the dead as opposed to the living is a tomb inscription, now in the British Museum, dating about 71 BC. A lady, That-I-em-hetep, addresses her husband, who is still alive: 'O my brother, my husband, my friend . . . cease not to drink, to eat, to be drunken, and to marry wives, and to enjoy thyself, and follow the desire of thy heart by day and night.' After this generous exhortation, the dead lady tells of her own grim condition: 'I no longer know where I am, now that I have arrived in this valley of the dead. Would that I had water to drink from a running stream . . . O that my face were turned towards the north wind . . . that the coolness thereof might quiet the anguish of my heart.' We can only wonder at the imaginative effort that went to the composition of this inscription – did it record a message that the husband believed he had received from his dead wife?

In any study of modern magic, one name crops up repeatedly: that of Eliphas Levi, the 19th century French occultist who once claimed to have summoned up Apollonius of Tyana

ELIPHAS LEVI



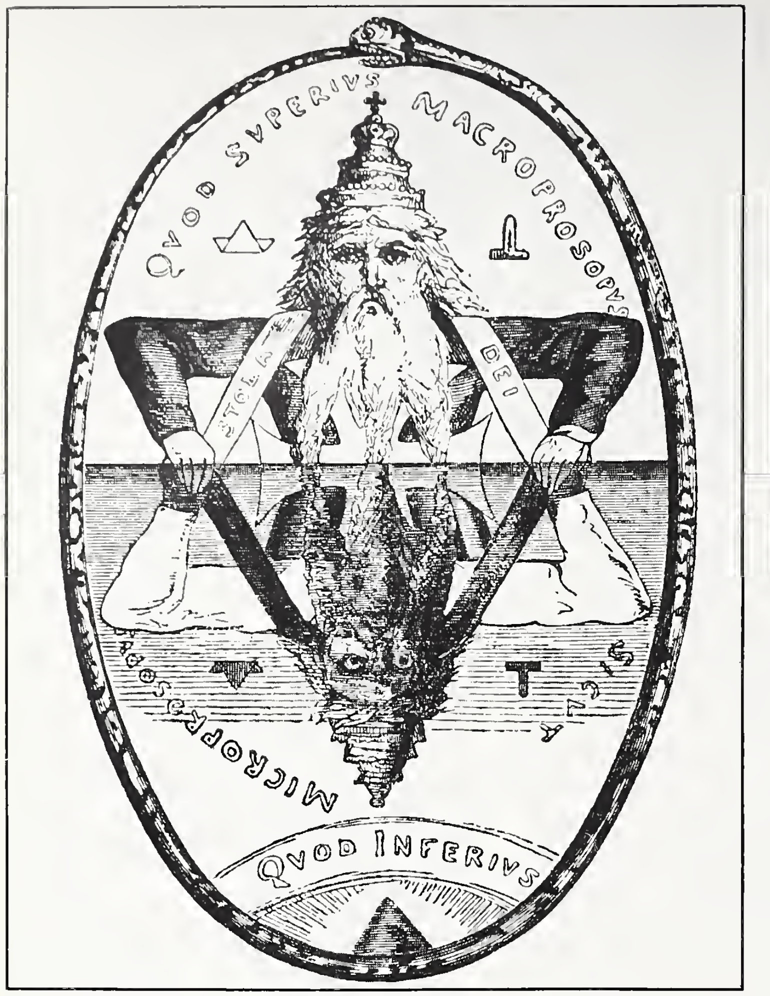
UNDOUBTEDLY the most renowned French occultist of his generation, Eliphas Levi (Abbé Louis Constant) was born in 1810 and died in 1875. His best-known books, such as *Transcendental Magic*, *The History of Magic*, and *The Key of the Mysteries*, which are still available in English translations, have been read by successive generations of students of magic and occultism since the first of them was published in 1856. Levi was, however, an indifferent scholar and though his writings contain much that is illuminating, they should be read as literature rather than as technical manuals.

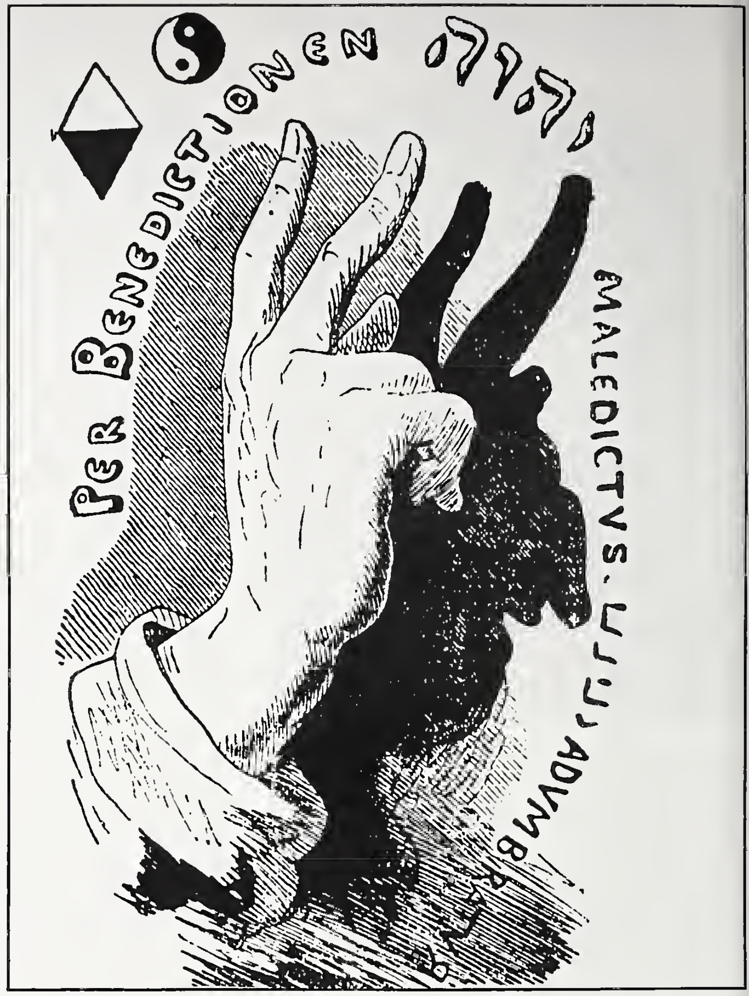
The son of a humble shoe-maker, Levi was born and died in Paris. Educated at Roman Catholic schools and seminaries, he became persuaded that he had a religious vocation; he was ordained a deacon in December 1835 but did not become a priest. He first became interested in occultism in about 1844 and began to study the works of ancient authors such as Guillaume Postel, Raymond Lull and Cornelius Agrippa (see LULL; AGRIPPA). This new phase in his life coincided with his disastrous marriage to Noémi Cadiot, who was 18 years younger.

The major formative influence on Levi's subsequent career as a professional occultist was undoubtedly the eccentric Polish mathematician Hoëne-Wronski (see WRONSKI). Very little is known about their relationship, but it can be inferred that Levi was Wronski's pupil.

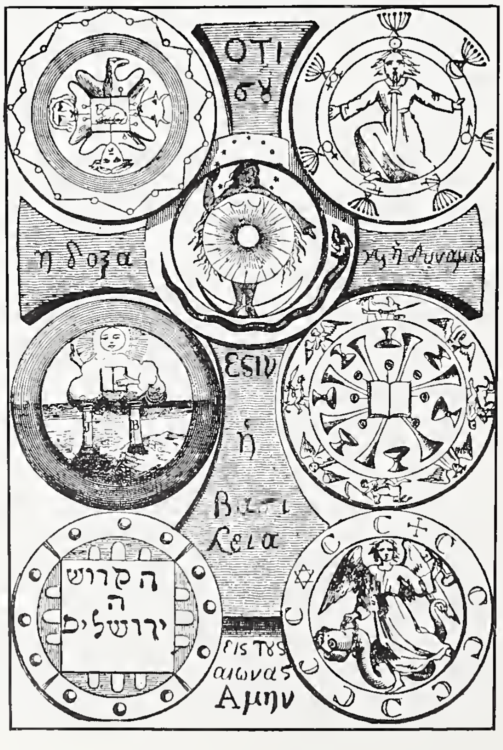
In May 1854, after his wife had left him, he visited London for the first time, hoping to earn some money by giving private lessons in occultism. He had not yet published anything in this field but nevertheless came to London with a great reputation as a magus and furnished with letters of introduction to eminent persons. One of them was Sir Edward Bulwer Lytton, the author of the famous 'Rosicrucian' novel *Zanoni* (1842), who was regarded as a major authority on magic and occultism (see LYTTON).

In most respects the visit was a disappointment. He knew little or no English and was therefore unable to make money by teaching. Much to his dismay, he was expected to perform 'miracles' and give practical demonstrations of ceremonial magic. In *Transcendental Magic* he mentioned that he had hitherto purposely avoided this kind of activity. However, after much persuasion and due preparation he finally consented to attempt the magical evocation of spirits on behalf of a titled lady who was a friend of Bulwer Lytton. This was probably his only experience of ritual magic. An account of these ceremonies in a specially prepared 'Temple', in which only he himself took part, and the alleged conjuration of the spirit of Apollonius of Tyana (see APOLLONIUS), will be found in *Transcendental Magic*. Levi was inclined to treat the manifestation as an entirely subjective experience. Nevertheless, he observed that it had been sufficient, as far as he was concerned, to demonstrate the effectiveness of magical ceremonies, although he condemned them as dangerous on moral and health grounds.





Three illustrations by Levi to his *Transcendental Magic*: the Double Triangle of Solomon *(above left)*, showing 'the God of Light and the God of Reflections, mercy and vengeance, the white Jehovah and the black Jehovah'; another symbol *(above right)* of light and reflection, good and evil, the hand making the sign of blessing and projecting the Devil; the seven seals of the book of Revelation *(below)*



Upon his return to Paris in August 1854, Levi was without either a home or money, but was helped by Adolphe Desbarolles (1801–86), who later achieved fame as the author of *Les Mystères de la Main* (1869), the most important 19th century work on palmistry. He now began to attract pupils who studied the Cabala under his tuition. Indeed, during the next 20 years until his death his life was relatively peaceful and satisfying. Although by no means a public figure, his name was now well known in occultist circles in France and Great Britain and to a much lesser extent in Germany.

Wisdom of the Tarot

Levi paid his second visit to England in May 1861, this time in the company of his pupil Count Alexander Branicki, in order to stay with Bulwer Lytton at Knebworth. According to A. E. Waite in *The Mysteries of Magic* (1897) Levi and Bulwer Lytton performed a magical invocation on the roof of the Pantheon building in Oxford Street, but this may be an invention.

In December 1861 he received a visitor from London, Kenneth Mackenzie, who claimed to have received a genuine Rosicrucian initiation in Germany and was later to become well known in esoteric Masonic circles. Later Mackenzie published an account of his meeting with Levi in *The Rosicrucian* (April, 1873), the organ of the Masonic Rosicrucian Society in England. Levi told Mackenzie that he had been studying the symbolism of the Tarot cards for 26 years. He never published a complete Tarot manual, but the stray allusions to these cards in his books greatly influenced the generation of French occultists that appeared upon the scene about a decade after his death. Papus's theory (see PAPUS), outlined in his *Tarot of the Bohemians*, that the 22 major trumps are related to the 22 letters of the Hebrew alphabet and hence have a cabalistic significance, derives directly from Levi. The latter once observed that were he to be again condemned to a prison cell, the only 'book' that he would need would be a Tarot pack since the major Trumps, in his opinion, incorporated a complete system of esoteric wisdom.

Professional occultism ultimately provided Levi with both a refuge from reality and a living. It is unlikely that he ever taught his devoted pupils anything very useful, but since he was a kindly and modest man it is equally unlikely that he ever did them any harm, which is more than can be said for some who followed in his footsteps. His reputation as a learned occultist owes much to legends invented during his lifetime and soon after his death. Nevertheless, for students of the history of modern occultism Levi's life and work represent a fascinating and important phenomenon.

ELLIC HOWE

FURTHER READING: Eliphas Levi. *Transcendental Magic* and *The History of Magic* trans. by E. Waite and *The Key of the Mysteries* trans. and ed. by A. Crowley (all three published by Weiser, 1980); C. McIntosh, *Eliphas Levi and the French Occult Revival* (Rider, 1975).

St Joseph of Copertino's extraordinary levitations and short-range flights through the air caused a sensation in 17th-century Italy and gravely embarrassed his brethren and superiors

LEVITATION

THE ABILITY TO RISE and hover in the air by paranormal means is one of the uncanny and mysterious powers attributed to shamans, saints, holy men and women, mediums and specialists in the sacred, in many areas of the world throughout history. Simon Magus, the Samaritan magician and reputed Gnostic teacher of the 1st century AD, claimed to be able to levitate at will. According to tradition, he was finally killed when, during a contest of their powers before the Emperor Nero in the Roman Forum, St Peter's prayers forced the devils supporting Simon in midair to let him fall (see SIMON MAGUS).

But there have been many more recent and far better attested incidents of levitation. In 1936, for instance, photographs were taken of an Indian yogi, Subbayah Pullavar, showing him in trance, suspended three feet up in the air. After four minutes, when he descended slowly to the ground, the witnesses found his body so rigid that they could not bend his arms or legs.

Some of the most famous examples are Christian visionaries, like St Teresa of Avila, the 16th-century Spanish Carmelite nun (see TERESA OF AVILA), whose extraordinary, rapturous experiences included rising into the air. She was thoroughly embarrassed by this and would sometimes ask the other nuns to hold her down, but she said it was like 'contending with a strong giant' and 'a great force' would lift her up willy nilly. St Francis of Assisi was seen several times in ecstasy raised up as high as the tree-tops.

Heroic Sanctity

Levitation was also recorded of St Philip Neri, the 16th-century Italian ecstatic and founder of the Oratorians, who besides being much given to practical jokes was believed to have a remarkable, perhaps telepathic, ability to read peoples' minds. The same was said of St Peter Claver, a Spanish Jesuit of the 17th century, who devoted himself to the welfare of black slaves in South America and was also reported to levitate. Yet another example is St Peter Alcantara, the 17th-century Spanish Franciscan and friend of St Teresa, a notable ascetic who never slept for more than an hour and a half a night, normally ate only once every three days and sometimes went eight days without food.

Then there is St Gemma Galgani, the 19th-century Italian stigmatic and visionary, who sometimes showed symptoms of what appeared to be diabolic possession and spoke in strange voices. The ability to levitate is not one of the miracles required for Roman Catholic canonisation, but it may be taken as evidence of 'heroic sanctity'.

Another celebrated visionary, Mary of Agreda, a 17th-century Spanish nun best known for her apparent ability to be in two places at the same time (see BILOCATION), also had levitation experiences. The first occurred in 1620, in the convent in Agreda, when she was feeling thoroughly miserable and praying earnestly on her knees for help, and rose from the floor on a huge, irresistible tide of love for God.

She was alone on that occasion, but a few months later the same thing happened again, this time witnessed by some of the other nuns. It became the talk of the town, and the locals flocked in to see Sister Mary go into a trance and hover above the ground, apparently so light in weight that the slightest touch or draught of air would make her body tremble and stir like a wind-ruffled leaf. She would stay like this for two or three hours at a time and the other nuns would raise her veil to show the spectators her pale, unconscious face.

The Flying Friar

The most famous case of all, and the most endearing, is that of St Joseph of Copertino (1603-63), an Italian Franciscan. He came of a poor family in Copertino, near Brindisi, and as a boy was nicknamed 'Gaper' because he wandered about with his mouth hanging open. Forgetful, absent-minded, dim-witted and so clumsy that he was forever breaking things, he was nonetheless extremely devout. He joined the Franciscans at the Grottella convent and was ordained priest in 1628. Word began to spread of his remarkable austerity, his healing powers and his command over animals. Sheep gathered to listen earnestly to him praying and a sparrow came and went at his orders. Most of all, awed tales were told of the ecstatic states into which he was suddenly thrown and in which he would sometimes rise from the ground and into the air, entirely unsupported, to the embarrassment of himself and his colleagues.

More than 70 occasions on which this happened were reported at the convent. Joseph himself would laugh nervously and call them fits of giddiness. During Mass, particularly, he would suddenly give a shrill cry and shoot up above the floor in a state of rapture, in which his brethren, who seem to have found the whole thing thoroughly irritating, tried hitting him, pricking him or even burning his skin to bring him round, without success. So embarrassing was it all that Joseph was not allowed to celebrate Mass in public, attend public processions or eat his meals with his brethren.

Flights to the Altar

The most astonishing occasion of all occurred when the friars were building a massive calvary, with a central cross which stood 36ft high and was so heavy that the combined strength of ten men failed to lift it. Seeing this, Joseph flew 200ft from the door of the friary to the cross, picked it up in his hands as easily as if it had been a bit of straw and put it down in its intended place. Another time, he suddenly took off and flew over the heads of a dozen people in church to roost on the altar by a statue of the Virgin Mary. He several times flew seven or eight feet high to kiss a statue of the Infant Jesus on the altar, and towards the end of his life he would sometimes pick up another friar and carry him in flight round a room.

Numerous eye-witnesses testified to seeing these astonishing feats and word of them caused such tremendous public excitement that, in 1639, the unfortunate Joseph was packed off to Assisi, where he was treated virtually as a criminal for 13 years. He was then sent to an isolated Capuchin house in Pietrarossa, where he lived in seclusion until pilgrims found out where he was. To thwart what was felt to be thoroughly unhealthy public interest, he was sent away to Fossombrone, before finally being moved to Osimo, where he in due course died and was buried. He was canonised – not for his levitating, but for his saintly patience and humility – over a hundred years later, in 1767.

Out of the Window

The power to levitate has also been attributed to a few mediums since the emergence of the Spiritualist movement in the 19th century. Probably the most remarkable example is D.D.Home, who startled sitters at seances by rising and floating effortlessly in the air. At a session in 1852 in Connecticut, for example, he rose from the floor palpitating from head to foot and his head gently touched the ceiling. He himself could only say that he was gripped by 'an unknown power', which would draw his arms up above his head as if it was grasping them, and slowly raise him from the floor. On a particularly celebrated occasion, in 1868 in a house in London, Home floated out of one third-floor window and back in again through another (see HOME).

Levitation was among the numerous marvellous feats attributed to the Brazilian medium Carlos Mirabelli, who died in 1951. It now seems, however, that the well-known photograph of him apparently hovering unsupported in the air was faked. The Transcendental Movement has recently claimed to be able to train people to levitate, showing photographs of some followers apparently a foot or two above the ground. But these assertions, like most of the Movement's similar claims, have not been widely accepted.

More impressive acounts of levitation come from genuine Hindu and Buddhist sources. Milarepa, a great Tibetan yogi of the 13th century, reportedly could walk, rest and sleep while levitating, as could many Brahmins and fakirs in India and the Ninja of Japan. In these Eastern traditions, secret breathing and meditation techniques involving the universal life-force – called variously *prana*, *ch'i* and *ki* – are employed to levitate. Shamans among tribal peoples are also said to levitate. Unlike the saintly levitators of Christianity, whose bodies are often surrounded by a luminous glow and who appear to have little control over their take-offs, Eastern levitation is the long-planned result of intense efforts.

Such levitation is claimed to utilise a force coming from another, non-physical reality, impossible to measure. If this is really the case, levitation is likely to remain impervious to all conventional scientific attempts to investigate it.

The idea of a network of invisible 'lines of force', connecting significant places and features of the landscape, was ridiculed at first, but it is now being taken far more seriously

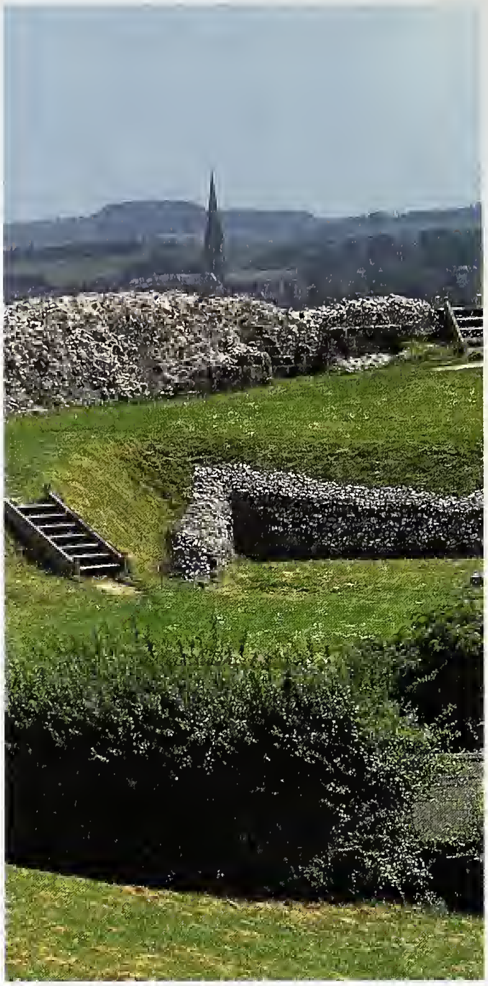
LEY LINES

ONE SUMMER DAY IN 1921, Alfred Watkins, a 66-year-old local businessman with antiquarian interests, was sitting in his car near the village of Bredwardine in Herefordshire, looking at a map. Suddenly he had a vision. He saw a network of straight lines running across the countryside and linking together natural and man-made landmarks. The vision came on him, he afterwards said, like 'a flood of ancestral memory'. Following it up on maps, he found that prehistoric burial mounds, standing stones and stone circles, old settlements, holy wells, wayside crosses, churches, old marker stones, crossroads, beacon sites on hilltops and notches in hills, as well as pools, fords and clumps of trees, seemed frequently to lie in straight lines.

Watkins christened his lines *leys* (pronounced to rhyme with maze), derived from the word 'lea' or 'leigh', which he thought meant a green track. He was not entirely happy with the name and later dropped it. He believed that the leys were originally prehistoric tracks, dating from a time far in the distant past when traders made their way across the country by going straight from one landmark to another. He described them poetically in his book *The Old Straight Track* in 1925. 'Imagine a fairy chain stretched from mountain peak to mountain peak, as far as the eye could reach, and paid out until it reached the "high places" of the earth at a number of ridges, banks and knolls. Then visualize a mound, circular earthwork, or clump of trees, planted on these high points, and in low points in the valley other mounds ringed round with water to be seen from a distance. Then great standing stones brought to mark the way at intervals, and on a bank leading up to a mountain ridge or down to a ford the track cut deep so as to form a guiding notch on the skyline as you come up.' He suggested that some of the leys were orientated to the sun or the stars.

The Old Straight Track was a classic of its kind, though professional archeologists dismissed it as absurd and the archeological periodical *Antiquity* refused even to accept an advertisment for it. Orthodox archeology at that time could not conceive that the prehistoric inhabitants of Britain could have organized any development as taxing as the laying out of a network of 'old straight tracks'. The idea caught on, all the same, and people started to go out into the countryside hunting for leys. A Straight Track Postal Portfolio Club was founded to organize field trips and inform members of new discoveries; it lasted until 1948. Watkins published his other major book, *The Ley Hunter's Manual*, in 1927.

Similar ideas were stirring in Germany meanwhile, quite independently of Watkins, and a clergyman named Wilhelm Teudt announced his discovery of a network of 'holy lines' connecting ancient sites. In his book *Germanische Heiligtümer*, published in 1929, Teudt suggested that prehistoric German sacred sites were strung together like pearls on a necklace of invisible lines, and were astronomically orientated with remarkable accuracy. His ideas were later taken up by Heinrich Himmler and the Nazi-funded *Deutsche Ahnenerbe*, or German Ancestral Heritage organization.



Fortean Picture Library

Watkins himself died in 1935, but his spirit has continued to inspire enthusiasts who have discovered thousands more alignments. His explanation of the leys as prehistoric tracks has been abandoned, however, as it has become evident that early travellers in Britain did not march sternly across country along straight roads, but sensibly followed the lines of least resistance. Genuine ancient tracks, like the Ridgeway in southern England, do not run straight.

It has been noticed more recently that where ley lines do coincide with ancient tracks, the line tends to run along the side of the track, not along the middle of it, as if the track function was somehow a side-effect or afterthought. In addition, the track theory did not really explain why so many man-made features of much later dates should lie exactly on leys.

Corridors of Sanctity

Obviously some features on a map may lie in a straight line entirely by coincidence and ley-hunters normally require at least four significant points in a distance of ten miles or so to qualify a line as a ley. A particularly well-known example runs straight from a prehistoric burial mound a mile north-east of Stonehenge, through Stonehenge itself, and on south to the massive hill fort of Old Sarum, then through Salisbury Cathedral and down to two more prehistoric sites, Clearbury Ring and Frankenbury Camp, along a total length of over 18 miles.

Another example, on a much smaller scale, is the so-called 'corridor of sanctity' in York. It runs in a straight line from the former private chapel of the archbishops of York, through the massive central tower of York Minster, to the centre of the medieval city and the churches of St Samson, All Saints and St Mary in succession, and then on to the Norman keep of Clifford's Tower on its high mound, to end finally on the site of the Knights Templar chapel of St George, which is no longer standing. Another remarkable alignment is to be found in Cambridge, where the sites of five churches founded before the Norman Conquest lie in a straight line, close to a north-south axis through the town.

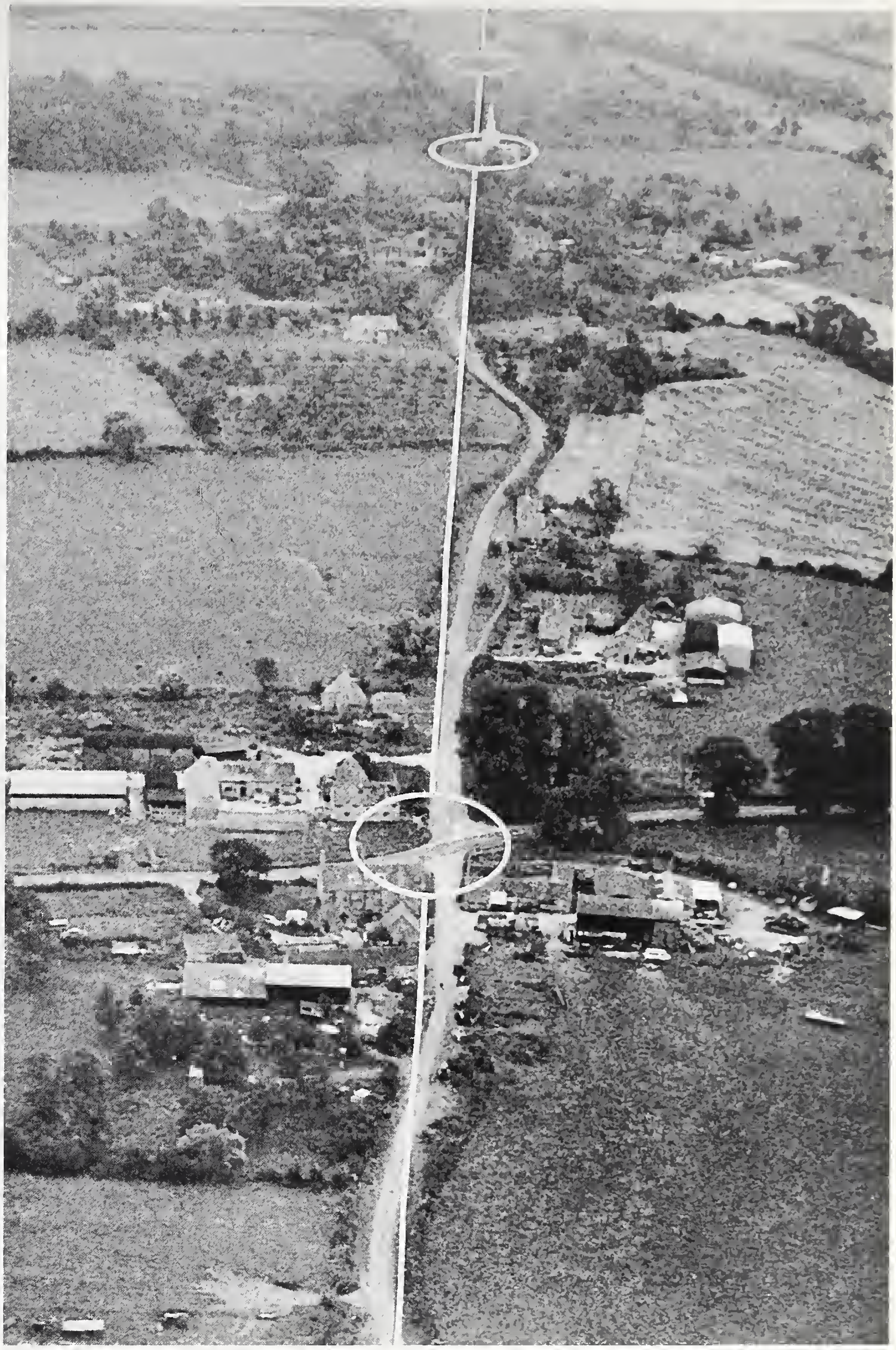
Patterns on the Ground

Some of the lines appear to be astronomically orientated. For example, if the midsummer sunrise axis of Stonehenge is extended to the south-west, it runs to the prehistoric settlement at Grovely Castle and the famous Cerne Abbas Giant hill-figure and goes on to finish on the Dorset coast at Puncknowle Beacon. Going the other way, north-east from Stonehenge, the line runs past the edge of the Sidbury Hill earthwork to the Inkpen Beacon hilltop and the Winterbourne Camp earthwork.

Some ley lines seem to form equilateral or isosceles triangles. Stonehenge, Old Sarum and Groveley Castle lie in an equilateral triangle whose sides are six miles long. The grandly christened Great Isosceles Triangle of England has its apex at the Arbor Low stone circle in Derbyshire and its other points some 150 miles away to the south, at Othery Church close to Glastonbury in Somerset and West Mersea on the coast of Essex. And the famous White Horse of Uffington on its Oxfordshire slope is said to form an isosceles triangle with two other white horses cut into hillsides at Pewsey and Cherhill in Wiltshire.

The Pewsey and Cherhill white horses were made centuries later than the Uffington one, which raises one of the main difficulties about ley lines. They often connect features which are hundreds or even thousands of years apart in date. There is no independent evidence to suggest, for example, that those who chose the site of Salisbury Cathedral in the 13th century decided to plant it on the line of a far more ancient alignment with Old Sarum and Stonehenge, or that they had any knowledge of such an alignment.

The answer often given by believers in leys is that they are 'lines of force', or electromagnetic energy, which were originally created in the immeasurably distant past as the newly-formed earth cooled. Certain places, like Stonehenge and Arbor Low, where a number of lines converge, are *ley-centres* – geological power stations, where



Left Three points on a six-point ley in Wiltshire: Old Sarum, Salisbury Cathedral and Clearbury Ring. The 18-mile ley also passes through Stonehenge, connecting two neolithic sites with two medieval ones. _Right_ The Saintsbury ley in Gloucestershire runs for over 3 miles NNW-SSE, connecting church and cross-roads

Paul Devereux/Fortean Picture Library

huge amounts of energy are concentrated. The lines of force are also lines of 'psychic energy'. The people of prehistoric times, living far closer to nature than modern humanity, had far better psychic faculties. They were aware of this network of energy, which they marked out on the ground with standing stones and circles, ramparts and mounds, and they were able to use it. As time went by, conscious knowledge of the lines was lost, but subsequent generations responded unconsciously to them, and sited churches or other features along them.

The concept of 'lines of force' has been traced back to a novel, *The Goat-Foot God*, written in 1936, the year after Watkins's death, by the occultist Dion Fortune (see FORTUNE). One of the characters, advising the hero how to select a suitable location for invoking 'the old gods', draws on a map a straight line connecting the great prehistoric stone circles at Avebury with other ancient sacred places and tells him to look for 'the lines of force between the power centres'. It has been suggested that Dion Fortune may have found the germ of the idea in a book by W.Y. Evans Wentz, *The Fairy Faith in Celtic Countries*, published in 1911, in which an Irish 'seer' is mentioned, who 'regards "fairy paths" or "fairy passes" as actual magnetic arteries, so to speak, through which circulates the earth's magnetism.' It is interesting that Alfred Watkins described his visionary network of lines as 'a fairy chain'.

Paths of the Dead?

Since the 1960s, interest in ley lines has grown substantially, spreading to North America in the 1970s and 1980s, as has the use of dowsing and pendulum dowsing to identify and explore them. In his influential book *The View Over Atlantis*, which came out in 1969, John Michell related leys to the ancient Chinese system of geomancy and its concept of energy flowing along the surface of the ground (see FENG SHUI). It was also John Michell, in 1974, who published the first thorough systematic study of alignments in a single area, in his book *The Old Stones of Land's End*. He confined himself to the West Penwith peninsula of Cornwall and to prehistoric sites, in which the area is rich. He found 22 exact alignments of what he described as 'rifle-barrel accuracy' between the centres of 53 sites, running over distances up to six or seven miles.

It certainly looks as if prehistoric standing stones and circles were aligned with natural features in straight lines, at least over comparatively short distances, though for what purpose is still a mystery. One suggestion is that it had to do with the spirits of the dead, and perhaps other spiritual entities. At Rösaring in Sweden, for instance, there are various burial mounds of the Bronze Age and the Iron Age and a stone labyrinth. Early in the 1980s, a perfectly straight road leading to the site was excavated, lying exactly on a north-south axis, dating from the Viking Age and thought to have been used for the burial of a chieftain. Was the straight road a path for the dead man's spirit and the labyrinth intended to contain it?

It is the lines of force concept, however, which dominates speculation about leys. In the 1970s at the Rollright Stones in Oxfordshire, a stone circle with a sinister reputation, a team of dowsers led by Tom Graves claimed to have identified lines of force running above ground – Graves called them 'overgrounds' – from the circle to outlying stones. Graves estimated that there were probably more than a hundred of them, rather like telephone lines radiating from an exchange.

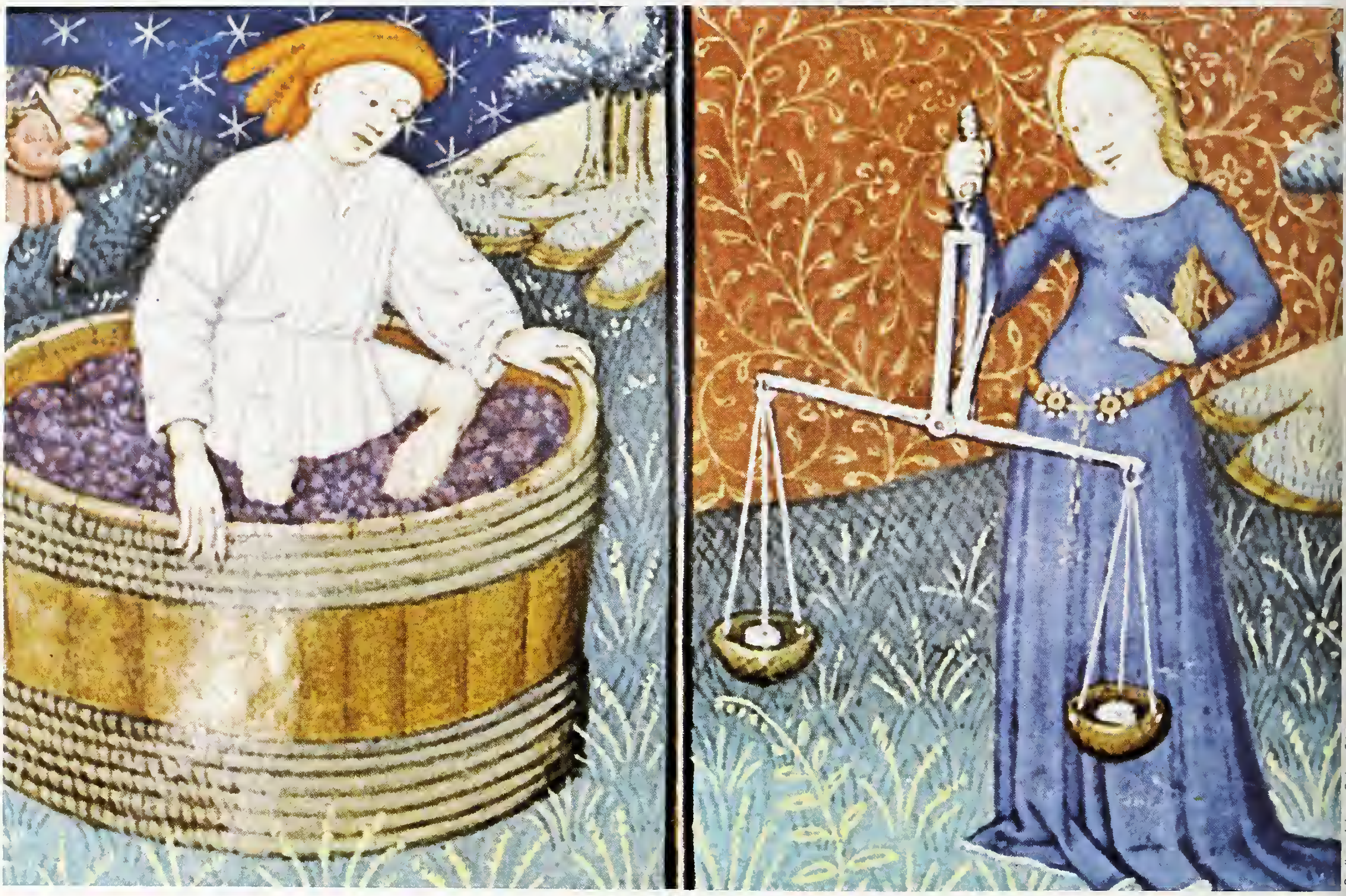
In 1988, when the Alexandra Palace on its hilltop in North London was being rebuilt after a major fire (the second in its history), it was publicly announced that the building stood at a ley line intersection point. The authorities decided to install copper rods in the structure as a precaution to cope with any consequent danger. Ley lines were being taken seriously at last. (See also MEGALITHIC MYSTERIES).

FURTHER READING: A. Watkins, *The Old Straight Track* (Garnstone, 1970 reprint); N. Pennick and P. Devereux, *Lines on the Landscape* (Hale, 1989); T. Graves, *Needles of Stone Revisited* (Gothic Image, 1986).

LIBRA

THE SEVENTH SIGN of the zodiac is Libra, and the Sun is in this sign between 23 or 24 September and 23 or 24 October. When the Sun enters Libra it is the midpoint of the zodiacal year, the end of summer when all the hard work that has gone into the first six months is balanced by the gathering in of the harvest produce, to be followed by its gradual consumption through the ensuing six months.

And once the harvest has been brought in, and the grapes crushed to make the wine, it is time to relax briefly, to enjoy the last of the summer sun and celebrate the successful culmination of labour.



Bodleian Library/Colour Slides

The sun is in Libra, the Scales, and the seventh sign of the Zodiac in autumn, the season for treading grapes: 14th century French MS

So, by tradition, Librans are great lovers of pleasure and beauty, and fully appreciate elegance and harmony. In excess this can lead them into extravagance and indulgence beyond their means, but their natural politeness and good-fellowship serve to disarm those who might otherwise criticize them. Indeed, in ancient times they were held to be extremely trustworthy, those who could be allowed to handle other peoples' money, even if they had none themselves.

The Sign of the Balance

Libra is the sign of the balance, and the ability to compare things and reach an impartial judgement upon them is characteristic of those born with the Sun in this sign. As a concomitant, they dislike argument, because it seems to them that the true merit of whatever is being discussed is obvious, and that there is no alternative worthy of consideration.

This can lead Librans to believe that they are the only competent judges of what is best in fashion or aesthetics, and at its worst such a belief can result in criticism of everything they see. As the English occultist Herbert T. Waite put it: 'their curiosity seems insatiable, and they will be found in their element at every sale, bazaar, church service, wedding or funeral of note, observing and comparing every detail of their surroundings, always seeking to draw conclusions; fashion, ceremony, convention, family histories and social scandal seem to be the breath of life to the Libran.'

Libra is ruled by Venus, and the best Libran type is full of charm, courtesy and generosity – which frequently may be exercised in amorous pursuits. However, the Libran nature is flexible and easily swayed by feelings, and likely to be affected by the necessity to please others. When the critical faculty is suppressed, Librans' attempts to satisfy everyone may sometimes make them appear rather dull and characterless, and in a bad situation the necessity to strike a balance can cause them to degenerate into fixed conventionality and fear of breaking away from it.

In general they do not like taking the initiative, preferring to have some rule or precedent that they can quote before making their judgments. But in this respect they can be very valuable, for they will always try to ensure that any justified claim is satisfied.

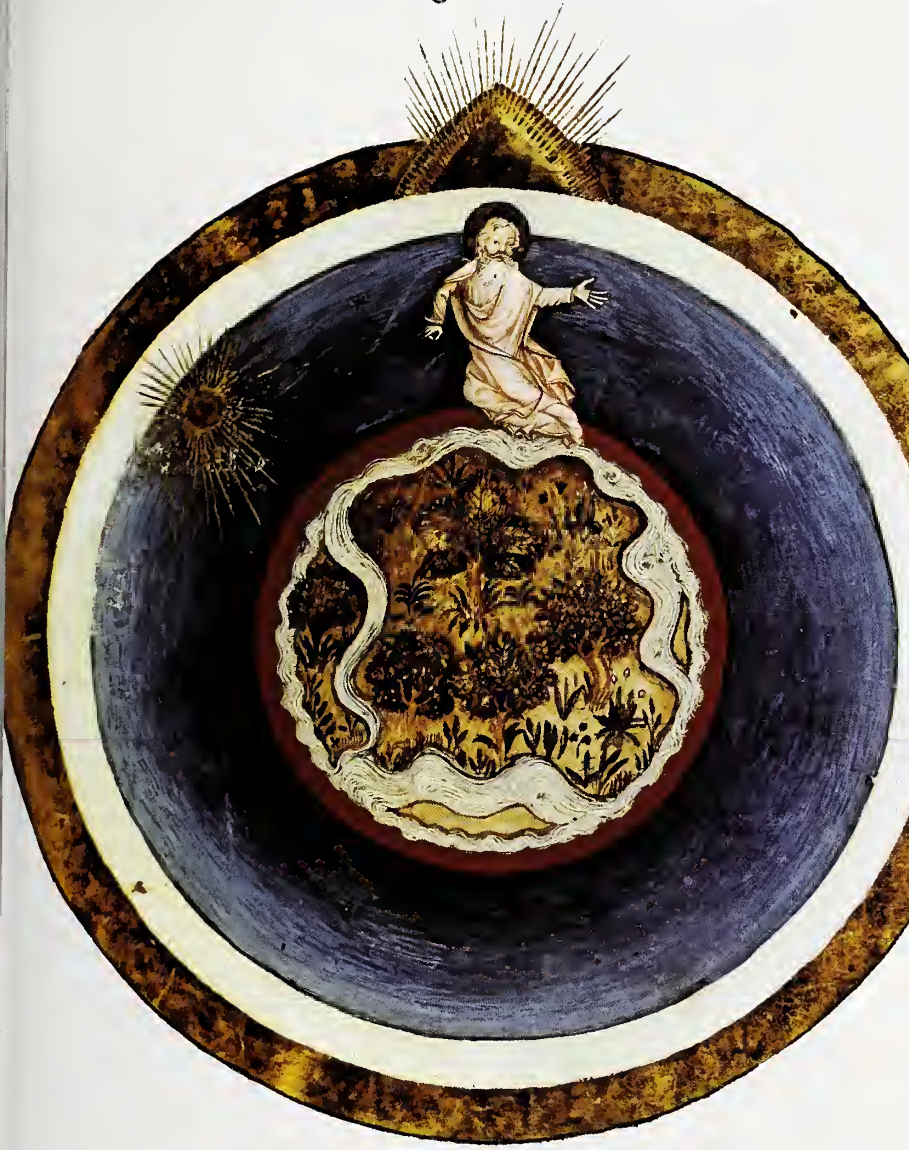
A Talent for Design

Libran natives reveal considerable intellectual ability, and can go far in their profession, but they seldom take a deep interest in subjects outside it. They show great talent as fashion designers, interior decorators or show-business managers; poets, painters, novelists and composers are also among Librans. Other typical careers are as lawyers or antique dealers: Librans often become expert in the details and origins of collectors' items.

Traditionally, the ascendant in Libra indicates a well-formed body, of average stature or above; the face tends to be rounded, with a good complexion, even beautiful; and the eyes are full of feeling. The physical constitution of the average Libran is basically strong, but the health can be impaired by indulgence in excessive eating or drinking, which may result in kidney or bladder trouble.

Those who have the Moon in Libra in their horoscope are likely to show an excessive tendency to be swayed by the opinions of others. They dislike extravagant display, and constantly seek to avoid unfriendly relationships.

LIGHT



In most traditions darkness precedes and is older than light, and when light came into being it penetrated a darkness that was there before it, just as the rising sun banishes sleep and the blindness of night and brings the daytime for activity. We pattern the basic rhythm of our lives on this alternation of night and day. 'And God said, 'Let there be light': in Genesis God creates light before fashioning his other creations: 12th century manuscript

Bibliothèque Nationale

'The people that walked in darkness have seen a great light': illumination, an encounter with light, not only as a symbol but as a real experience, has been reported by mystics in many different traditions

ON THE NIGHT of 21 September 1823, at his house in Palmyra, New York, Joseph Smith, then a boy of 17, was deep in prayer. 'While I was thus in the act of calling upon God, I discovered a light appearing in my room, which continued to increase until the room was lighter than at noonday, when immediately a personage appeared at my bedside, standing in the air . . . Not only was his robe exceedingly white, but his whole person was glorious beyond description, and his countenance truly like lightning. The room was exceedingly light, but not so very bright as immediately around his person. When I first looked upon him I was afraid; but the fear soon left me.' This radiant personage was the angel Moroni, who told Joseph Smith where to find the buried golden plates of the Book of Mormon (see MORMONS).

In religion, legend and symbolism light is primarily connected with good and with creative power. Gods and saints are said to radiate light; 'illumination' is a term frequently used for the revelation or discovery of the divine, not merely talking symbolically but, as in the case of Joseph Smith, as a description of an actual experience, an encounter with light.

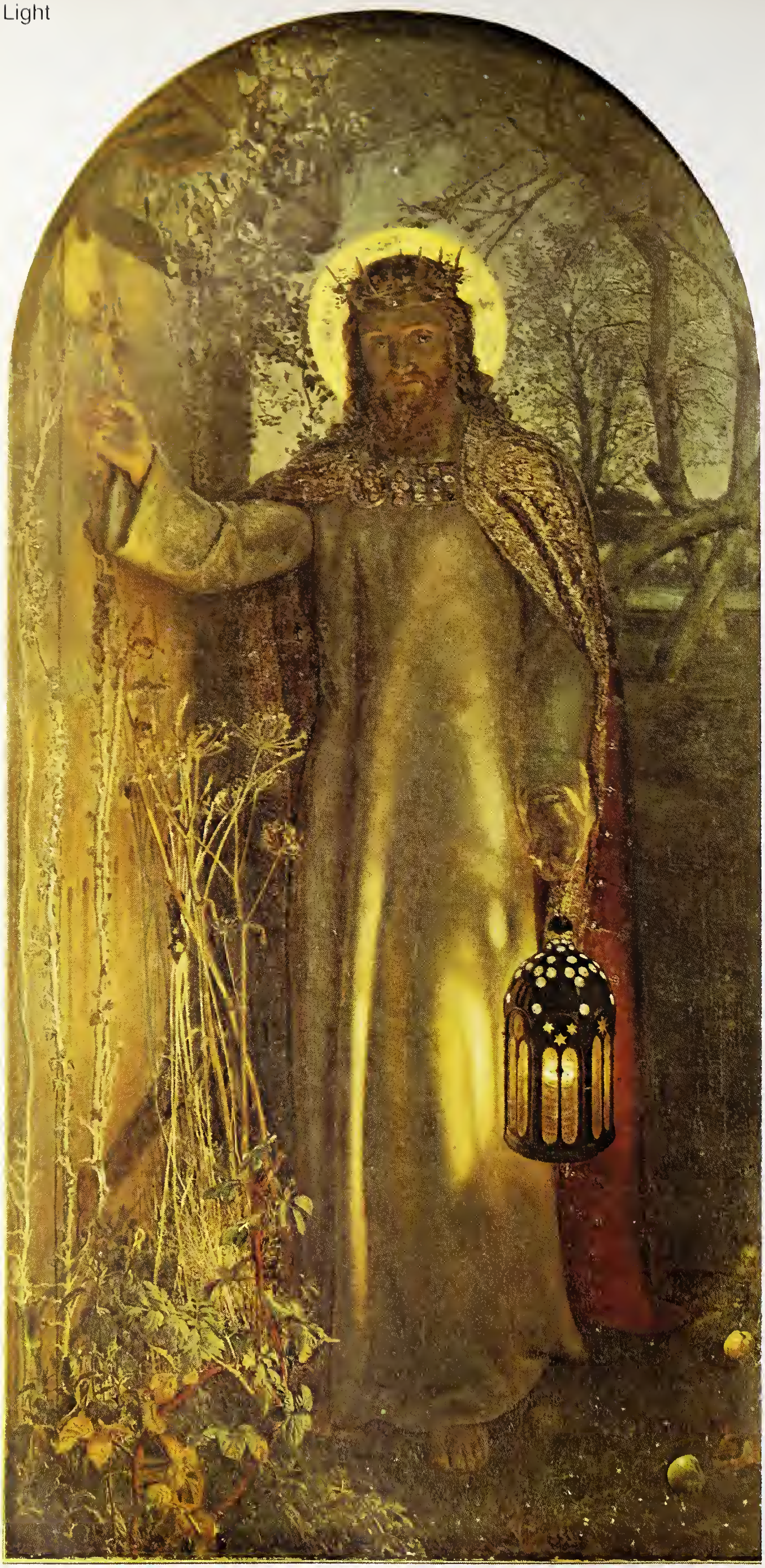
Among the first experiences of a baby must presumably be the sensation of coming out of darkness into light, and all our lives one of the fixed characteristics of our environment is the alternation of light and darkness, on which we pattern the basic rhythm of our lives. In daylight we are active, at night we turn off our conscious energies and go to sleep. Light lets us see, darkness walls us in and makes us blind, groping and afraid. The light and heat of the sun bring Nature to life in the spring, the winter comes in with darkness and cold.

As a result, light has come to mean good, activity, creativity, spiritual vision, while darkness means evil, fear and doubt, inactivity, sterility and spiritual blindness. What is done in the light of day is open and innocent, but what is done in the dark is secret, furtive, harmful or shameful. The crowing of the cock at the first glimmer of dawn puts to flight the evil beings which infest the night.

But nothing, in symbolism or in reality, is as simple as this clear cut antithesis. The darkness of love-making, of dreams, of the womb or the depths of the mind, has its own powerful fruitfulness. Light can be the life-creating radiance of the sun but also the scorching and destroying flame that withers the desert (which, conversely again, may be a symbol of revelation and the presence of God in the wilderness of asceticism – see LANDSCAPE). Ghosts emit a faint and ghastly radiance, the luminescence of putrefaction. The flickering will-o'-the-wisp leads the unwary traveller astray. Satan puts on the guise of an angel of light.

Let There Be Light

People generally seem to feel that darkness precedes light. Darkness is somehow older, more primitive, more fundamental, and light penetrates a darkness that was there before it. 'From non-being lead me to being,' says the *Bradaranyaka Upanishad*, 'from darkness lead me to the light, from death



Keble College, Oxford

Left **One of the most popular pictures ever painted, Holman Hunt's *Light of the World* expresses the Christian imagery of the Saviour as the kindly gleam of hope and spiritual illumination in the darkness of worldliness and sin: the missionary activity of Christians was seen as the bringing of light**

lead me to immortality.' For the Jews and Arabs, the Germanic peoples, the Celts and many others, each day begins in the evening – the night comes first and the light afterwards. Similarly at the very beginning of things: 'at first,' according to a creation hymn in the *Rig Veda*, 'there was only darkness wrapped in darkness.' In Hesiod's *Theogony*, 'Out of Void came Darkness and black Night, and out of Night came Light and Day, her children.' In Genesis, in the beginning there was darkness and God said, 'Let there be light'. It was only after making light that God went on to fashion his other creations.

Some people, however, have maintained the opposite tradition, that light existed first and darkness came later. One explanation of why this happened is that the Creator grew weary of endless light and created darkness for relief from it. Or some say that light and darkness have coexisted from the beginning. In China the two great opposites of Yang and Yin correspond to light and darkness respectively. According to a Scandinavian myth, there was a great abyss of emptiness which was charged with magic power. To the south of it was a realm of blazing heat and to the north a realm of freezing darkness. It was the meeting in the abyss of ice from the north and sparks from the south which made life, so that creation resulted from the mingling of opposites, of light with dark and heat with cold. But when the *Prose Edda* comes to deal with day and night, night existed first and was the mother of day.

The Armour of Light

In both the Old and New Testament, light is connected with God and goodness. 'There are many who say, O that we might see some good! Lift up the light of thy countenance upon us, O Lord!' (Psalm 4). When God becomes king over the whole earth, there will be perpetual light and warmth: 'there shall be neither cold nor night, for at evening time there shall be light' (Zechariah, chapter 14). But God manifests himself not only in light and lightning but also in smoke and darkness. When the Israelites were in the wilderness and camped below Mount Sinai, there was a thick cloud on the mountain and a violent thunderstorm with flashes of lightning. 'And Mount Sinai was wrapped in smoke, because the Lord descended on it in fire and the smoke of it went up like the smoke of a kiln, and the whole mountain quaked greatly . . . And the people stood afar off, while Moses drew near to the thick darkness where God was' (Exodus, chapters 19, 20). Again, in the vision of God's glory in Ezekiel (chapter 1), 'a stormy wind came out of the north, and a great cloud with brightness round about it, and fire flashing forth continually . . . '

The god Vishnu reveals himself in a flash of lightning as bright as the light of a thousand suns, and 'by penetrating this light mortals skilled in yoga attain final deliverance'

In other passages, to be in a state of sin, to be far from God, is to be in darkness, and in the New Testament Christ is 'the true light that enlightens every man' (John 1.9), which echoes a famous verse in Isaiah (9.2): 'The people that walked in darkness have seen a great light.' Jesus said, 'I am the light of the world; he who follows me will not walk in darkness, but will have the light of life' (John, chapter 8). 'For God sent the Son into the world', says St John (chapter 3), 'not to condemn the world, but that the world might be saved through him . . . And this is the judgement, that the light has come into the world, and men loved darkness rather than light because their deeds were evil.'

A Light to Lighten the Gentiles

The missionary work which took Christianity outside Judaism was seen as the bringing of light to the Gentiles. Warning the faithful to be ready for Christ's imminent return to the earth, St Paul says, 'Let us then cast off the works of darkness and put on the armour of light' (Romans 13.12). Light of Light became one of the titles of Christ, and the Devil, by contrast, was regarded as chief of the powers of darkness.

The same general imagery of light as good and darkness as evil appears from the start with Islam in the Koran. 'Allah is the light of the heavens and the earth', but the doings of unbelievers are like 'darkness on a bottomless ocean spread with clashing billows and overcast with clouds; darkness upon darkness . . . Indeed the man from whom Allah withholds his light shall find no light at all' (sura 24).

In Zoroastrianism, with its rival gods of good and evil, the contrast of light and darkness is sharply drawn. The good god Ohrmazd lives in eternal light. 'That light is the space and place of Ohrmazd . . . omniscience and goodness are his totality.' His opponent Ahriman is the master of darkness, 'the will to smite is his all, and darkness is his place.' In the end, when Ahriman has been defeated, 'all Ohrmazd's creation will be reunited with him in the eternal light and in unceasing joy for ever and ever' (see OHRMAZD).

In ancient Greek religion there is a contrast – though no real distinction between good and evil – between the Olympian gods who lived in a 'comprehensible and businesslike atmosphere of daylight', and the chthonian powers who lived underground, shrouded in mystery and approached by night. Behind this is the broad contrast between the worship of sky gods who live in the light of day, and the worship of the Great Mother whose roots are deep in the darkness of the earth (see EARTH; MOTHER GODDESS).

The Divine Spark

The Manicheans, who were Zoroastrian heretics (see MANICHEANS), taught that there were two eternal and uncreated entities, God and Matter, which could also be called Light and Darkness. Through a series of mythological events, the powers of darkness were able to seize some of the particles of the divine light, which meant that they had captured part of the essence of God. To keep these ill-gotten spoils, they fashioned Adam and Eve, in whom they imprisoned the captive light. Adam and Eve were ignorant of the nature of the light within them, until they were redeemed by a heavenly messenger, himself sometimes called 'Jesus the brilliant light'.

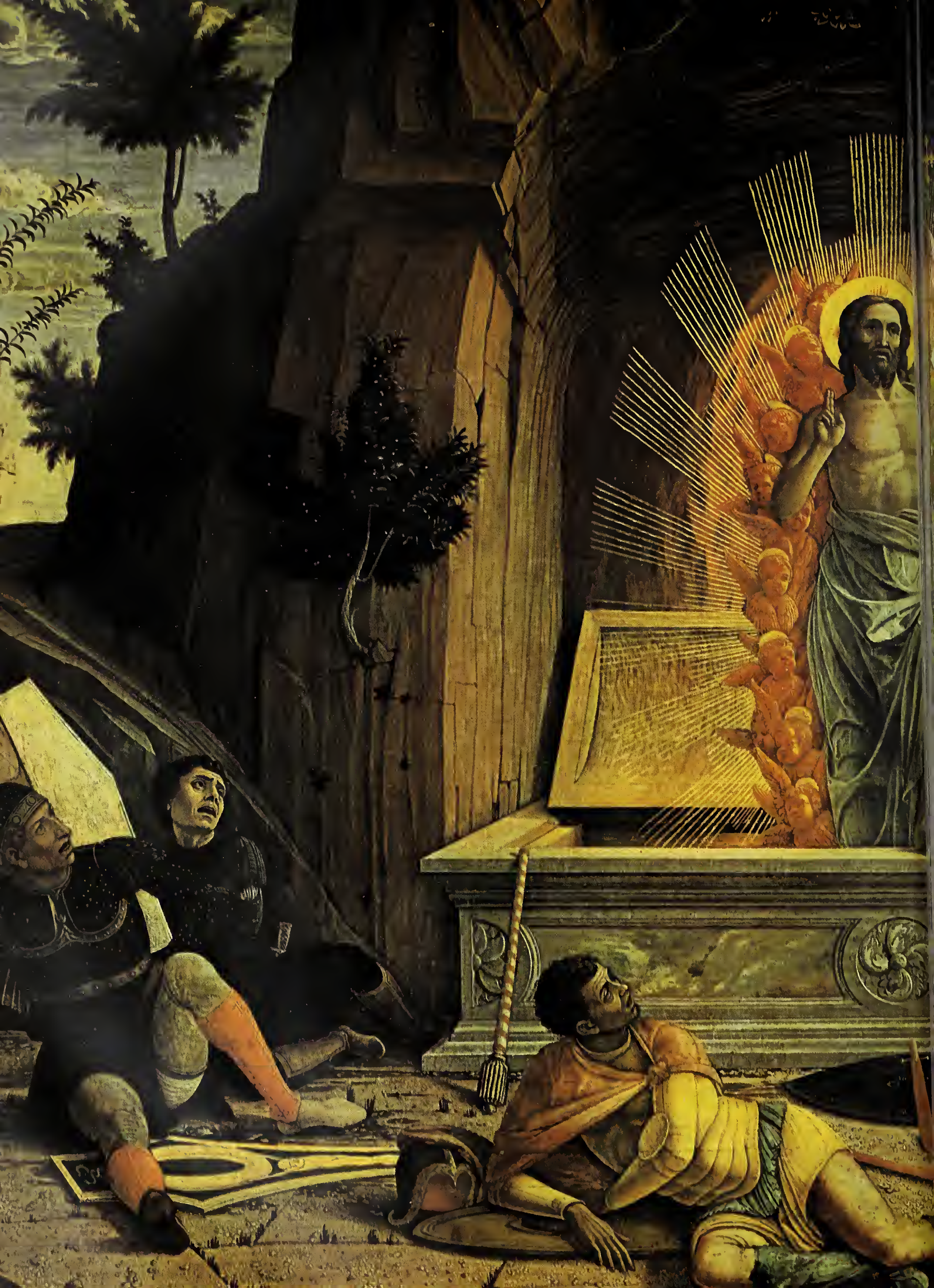
The theme of the divine spark, the gleam of heavenly light imprisoned in man and matter, also appears in the Gnostic systems of the southern and eastern Mediterranean and has had a profound influence on mysticism and occultism in the West. It is a way of expressing the belief that in a man's innermost being there is an element of the divine. The discovery and liberation of this inner potential godhead, the true self, is a basic theme of European magical practice (see MAN).

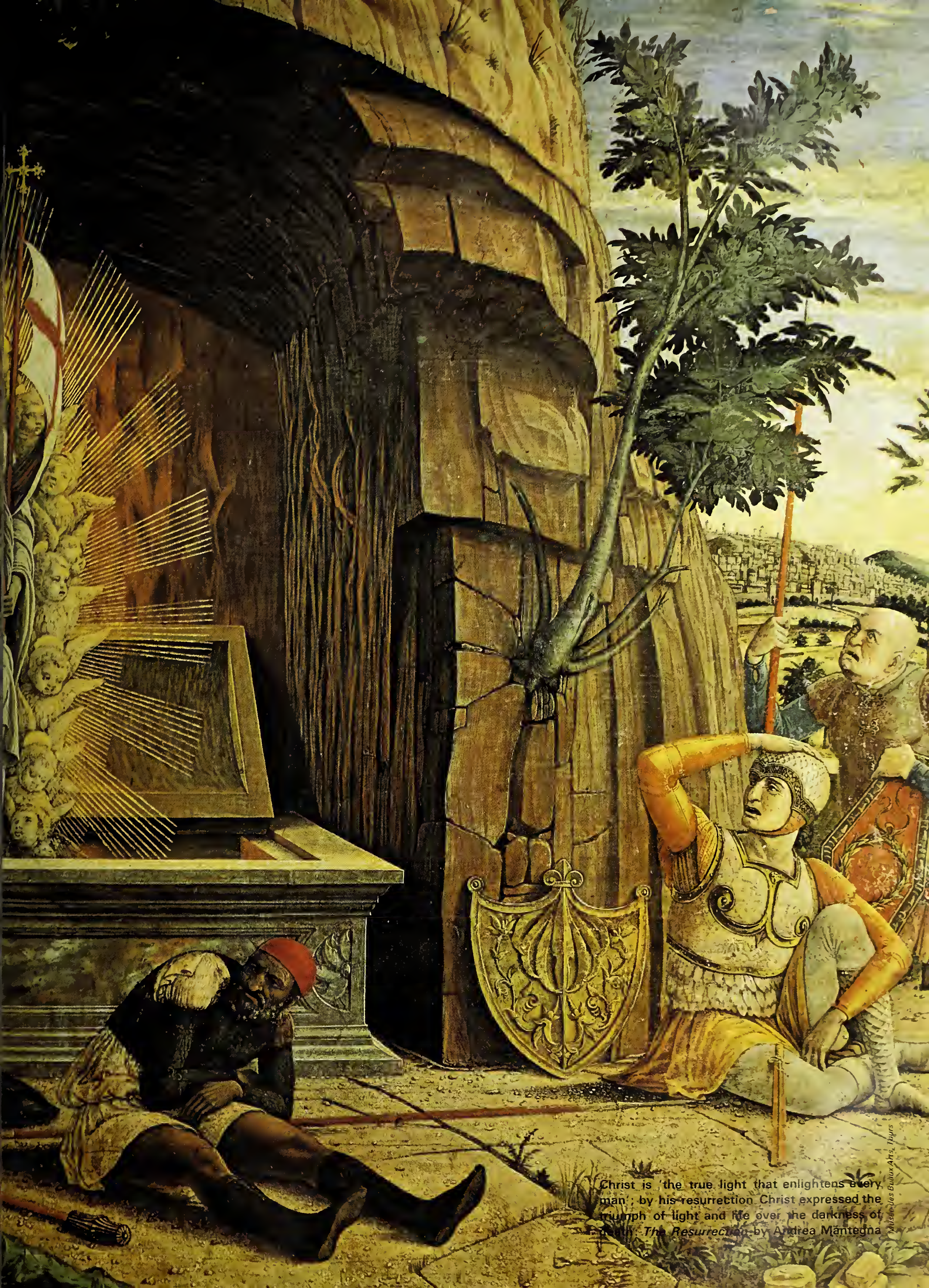
A magician is usually very ready to think of himself as a potential god, but for a mystic the problem is to avoid putting man on a level with God while claiming that there is a divine element in human nature. In the 14th century, for instance, Meister Eckhart said that there is a spark of divine light in man but emphasized that his soul is a mere receptacle of God's light (see ECKHART). A German Protestant mystic of the 16th century, Hans Denck, said: 'No man can see or know himself, unless he sees and knows, by the Life and Light that is in him. God, the eternally true Light and Life . . . He must find God in himself, and himself in God.' And again, 'The Kingdom of God is in

The Supreme Radiance

Considered as a whole, the different experiences and appraisals of the interior Light advanced in India and in Indo-Tibetan Buddhism can be integrated into a perfectly consistent system. Experience of the Light signifies primarily a meeting with ultimate reality: that is why one discovers the interior Light when one becomes conscious of the Self (*atman*), or when one penetrates into the very essence of life... or, last of all, at one's death. Under all these conditions the veil of illusion and ignorance is torn. Suddenly a man is blinded by the Pure Light; he is plunged into being. From a certain point of view one may say that the profane world, the conditioned world, is transcended – and that the spirit breaks out into the absolute plane, which is at once the plane of being and of the divine. Brahman, and the Buddha also, are at once a sign of the divine and of being, of the supreme reality. Indian thought identifies being, the divine and the mystic consciousness, the act by which one becomes conscious of reality. That is why one meets the Light both in meditating on being – the practice of the Upanishads and of Buddhism – and in trying to attain a revelation of the divine, the method followed in certain forms of yoga and the mystic schools. Since being is identical with the divine essence, divinities are necessarily luminous or reveal themselves to their worshippers in manifestations of light. But men also radiate light when... they have acquired supreme knowledge and attained the plane of liberty.

Mircea Eliade *The Two and the One*





Christ is 'the true light that enlightens every man'; by his resurrection Christ expressed the triumph of light and life over the darkness of death. *The Resurrection* by Andrea Mantegna

Musée des Beaux Arts, Tours

you [a reference to Luke 17.21] and he who searches for it outside himself will never find it; God, the all-highest, is in the deepest abyss with us, and is waiting for us to return to him.'

In the 17th century, the doctrine of the 'inner light', the divine light within each human being, was central to the teaching of George Fox, founder of the Quakers, and his first followers were sometimes known as 'Children of Light' (see FOX). In the 18th century William Law (1686-1761) took up the same theme: 'Consider the treasure thou hast within thee: the Saviour of the world, the eternal Word of God lies hid in thee, as a spark of the divine nature.'

The Splendid Lights

In the Cabala, the process through which the hidden God makes himself known is described in terms shot through with the imagery of light. It begins with a concentration of divine energy in a 'luminous point' or a point 'dark with luminosity'. The sefiroth, which are aspects of God and stages in the process of divine self-revelation, are called 'splendid lights' in the *Zohar*, and God is 'an absolute light but in himself concealed and incomprehensible', who can be comprehended only through the 'luminous emanations' of the sefiroth. The Zohar also contains the doctrine of the divine spark, the vital element in man which can eventually find reunion with God from whom it came. According to the Lurianic Cabala the infinite light of the godhead retracted itself, to create a vacuum into which God infused his light. But the vessels containing the light shattered and some of the divine sparks fell into chaos (see CABALA; LURIA).

In the early Church baptism, the initiation into Christianity, was described as 'illumination' and it was the custom for candidates at the baptism service to carry torches. Perhaps this symbolism was borrowed from the mystery religions, for at the climax of the Eleusinian Mysteries there was a sudden blaze of torches.

The Encounter with Light

The illumination is sometimes not a metaphor but an experience. When the apostles received the gift of the Holy Spirit on the day of Pentecost, 'a sound came from heaven like the rush of the mighty wind, and it filled all the house where they were sitting. And there appeared to them tongues as of fire, distributed and resting on each one of them' (Acts, chapter 2). St Paul was converted on the road to Damascus, when 'a light from heaven flashed about him' and he heard the voice of Jesus (Acts, chapter 9).

The sight of light playing on the surface of a dish stimulated in Jacob Boehme a mystical experience which he called a 'spiritual triumph' and which could only be compared with 'that where life is born in the midst of death'. Ghazali, the great Mohammedan mystic, was saved from scepticism by 'a light which God threw into my breast'. In the Indian tradition, among the experiences of the adept who successfully awakens the *kundalini* is 'a vision of light, which passes from a bright glow to a heaven full of brilliant dots, like stars', eventually followed by a 'suffusion of shining whiteness that is . . . an awareness of the supreme Radiance itself' (see BOEHME; GHAZALI; KUNDALINI).

The sun as the creator of light and life is traditionally linked with gold, and major Egyptian deities such as Horus *(left)* were represented with the sun's disc as an emblem of power and creativity

Mircea Eliade says that 'for Indian thought, the Light mystically perceived denotes transcendence of this world, of profane and conditioned existence, and the attainment of another existential plane – that of pure being, of the divine, of supreme knowledge and absolute freedom. It is a certain sign of the revelation of ultimate reality – devoid of all attributes. This is why it is experienced as a dazzling white Light . . .'

In the *Mahabharata*, the god Vishnu reveals himself in a flash of lightning as bright as the light of a thousand suns. In the *Bhagavad Gita*, when the god Krishna shows himself in his true form, he is compared to the radiance of a thousand suns shining at once. 'I see the splendour of an infinite beauty which illuminates the whole universe. It is thee with thy crown and sceptre and circle. How difficult thou art to see! But I see thee; as fire, as the sun, blinding, incomprehensible.'

Light of Battle

That divine beings radiate light is accepted in all the major religions. There is a Buddhist legend that a crowd of gods went to visit Buddha, meditating in a cave. The cave was filled with brilliant light; some said this was the radiance of the gods but others said it came from the ecstasy of the Buddha himself. In Japan, Amida is 'Lord of Boundless Light', his head encircled by a halo more glorious than the sun at noon (see AMIDA). Mohammed's face shone with its own light.

The Memory of Nature

Within this Astral Light which individually we carry with us at all times and in all places, we live and move and have our being. Every thought that we think stamps an indelible impression on the impressionable substance of that plane – in fact, tradition has it that it coalesces with one of the creatures of that plane and then passes away from our immediate control into this pulsating ocean of vitality and feeling to influence other minds for good or for ill.

Every living thing breathes and intakes this Light freely, and to none is it exclusive or private. Indeed in it we live very much as a fish lives in water, surrounded on all sides and in every direction: and like a fish we constantly breathe it in and out through astral gills... Not only is this magical agent the Imagination of Nature, but it also fills the role of the Memory of Nature, for each act that we perform, each thought that enters our brain, each emotion as it leaves the heart, registers itself on the astral matter...

Eliphas Levi remarked that 'The Book of Consciences which, according to the Christian doctrine, will be opened on the Last Day, is nothing more than the Astral Light in which are preserved the impressions of every Logos, that is every action and every form. There are no solitary acts and there are no secret acts; all that we truly will . . . is written in the Astral Light.'

Israel Regardie, *The Tree of Life*

The face of Jesus shone like the sun and his garments became as white as light when he was transfigured on the mountain and the voice of God pronounced, 'This is my beloved Son' (Matthew chapter 17). In Christian art the Father, Son, Virgin Mary and the saints have radiant haloes and the Holy Spirit emits rays of light.

Not only does sanctity emanate light but in legends so do beauty and blood-lust. There are Indian folk stories of a prince who marries a woman so lovely that she lights up the bridal chamber on the wedding night. In the *Iliad* (book 18), when Achilles went out in berserk fury against the Trojans, the goddess Athene 'shed a golden mist around his head and caused his body to emit a blaze of light.' When the great Irish hero Cu Chulainn was roused in battle, the warrior's light rose from his forehead as long and as thick as a whetstone. We talk of the 'light of battle' being in someone's eye. Similarly, the 'heat of battle' is a familiar figure of speech and when Cu Chulainn's terrifying battle frenzy was upon him, the heat he radiated was so intense that he boiled and burst two vats of water. (See CU CHULAINN.)

The radiating light of sacredness is also the light of spiritual vision. Eliade quotes Inuit shamans who say that you cannot become a shaman without going through an experience called 'illumination' or 'lightning'. The shaman suddenly feels in his head and body a mysterious light, 'an inexplicable searchlight, a luminous fire'. This light enables him to see in the dark, not only literally but in the sense that he becomes clairvoyant. He also has the sensation of rising upwards.

This upward-rising sensation is one of the marks of being in what western occultists call the astral body or 'body of light' (see ASTRAL BODY). The astral plane is said to include but extend beyond the physical plane of our everyday world, and the astral light transmits the rays of human willpower, thought and imagination. In Jungian terms, it is the medium of the archetypes, the basic ideas of the collective unconscious. In the astral plane thought, fancy and emotion have the same reality as a solid object on the physical plane, and the astral light is like a great reservoir of occult power (like the *mana* of the Polynesians). Every human thought makes an impact on the astral light, it is said, and in it the seer can read the history of the distant past in the Akashic Record or Cosmic Memory.

(See also CANDLE; ECLIPSE; FIRE; WHITE.)

RICHARD CAVENDISH

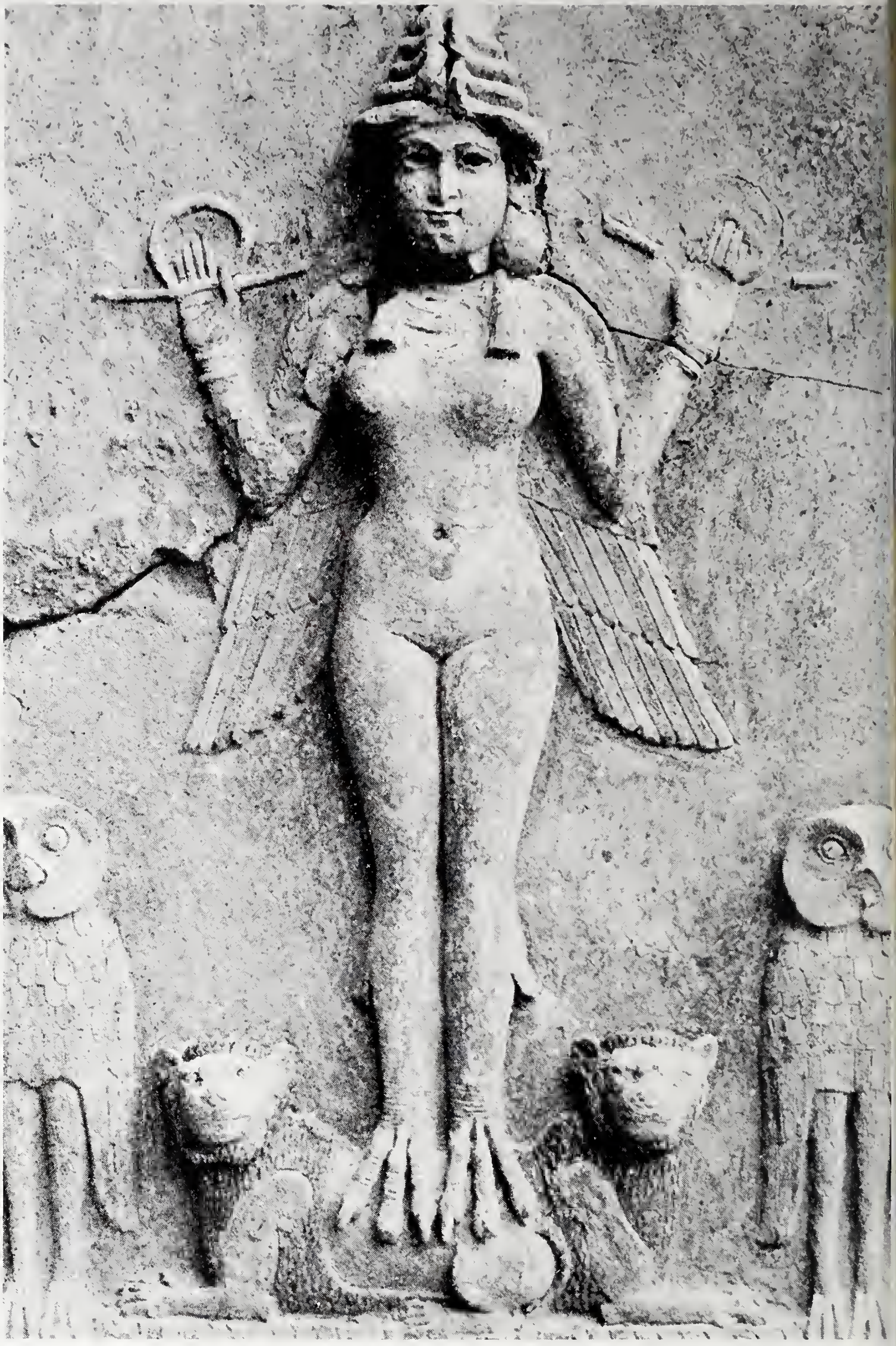
FURTHER READING: T. Brill, *Light: Its Interaction With Art and Antiquities* (Plenum, 1980); Mircea Eliade, *The Two and the One* (University of Chicago Press, 1979); Israel Regardie, *The Tree of Life* (Weiser, 1969).

LILITH

CHIEF OF THE DEMONESSES of Jewish tradition, Lilith preyed on newly born babies. Until a boy was eight years old, or a girl 20 days old, there was a danger that Lilith might steal in and kill the child. A typical precaution to keep her at bay was a magic circle containing the words 'Adam and Eve, barring Lilith', drawn in charcoal on the wall of the room where the child lay, with 'Sanvi, Sansanvi, Semangelaf' written on the door.

Lilith also attacked men who were sleeping alone, seducing them in their dreams and sucking their blood. It is this aspect of Lilith which is most prominent in the legends about her. It was said that Adam's first mate was not Eve but Lilith, who was formed by God out of mud and filth. Adam's offspring by her were demons. Adam and Lilith were not happy together, because Lilith considered herself Adam's equal and objected to lying under him in their embraces. When he tried to force her into this subordinate position, she flew away. Adam complained to God, who sent three angels, named Sanvi, Sansanvi and Semangelaf, to bring her back. They found her beside the Red Sea, where she was coupling with lascivious demons and giving birth to a brood of demonic children called *lilin* or *liliot* at the rate of over a hundred a day. The angels told her to return to Adam but she refused, though she promised that if she saw the names of the angels written near a newborn child, she would spare him.

All this occurred before the making of Eve, and it was only after Lilith had declined to go back to Adam that God created Eve. The legend shows how the two different creation stories in the early chapters of Genesis gave room for speculation. Genesis 5.3 which says that Adam fathered a son 'in his own likeness' on Eve was taken to support the belief that he had previously fathered children not in his own likeness, the demons. Lilith is the 'night hag' who lives in the wasteland with wild beasts and hyenas, in Isaiah (34.14), and she may well be the 'terror by night' of Psalm 91. (See also INCUBUS AND SUCCUBUS.)

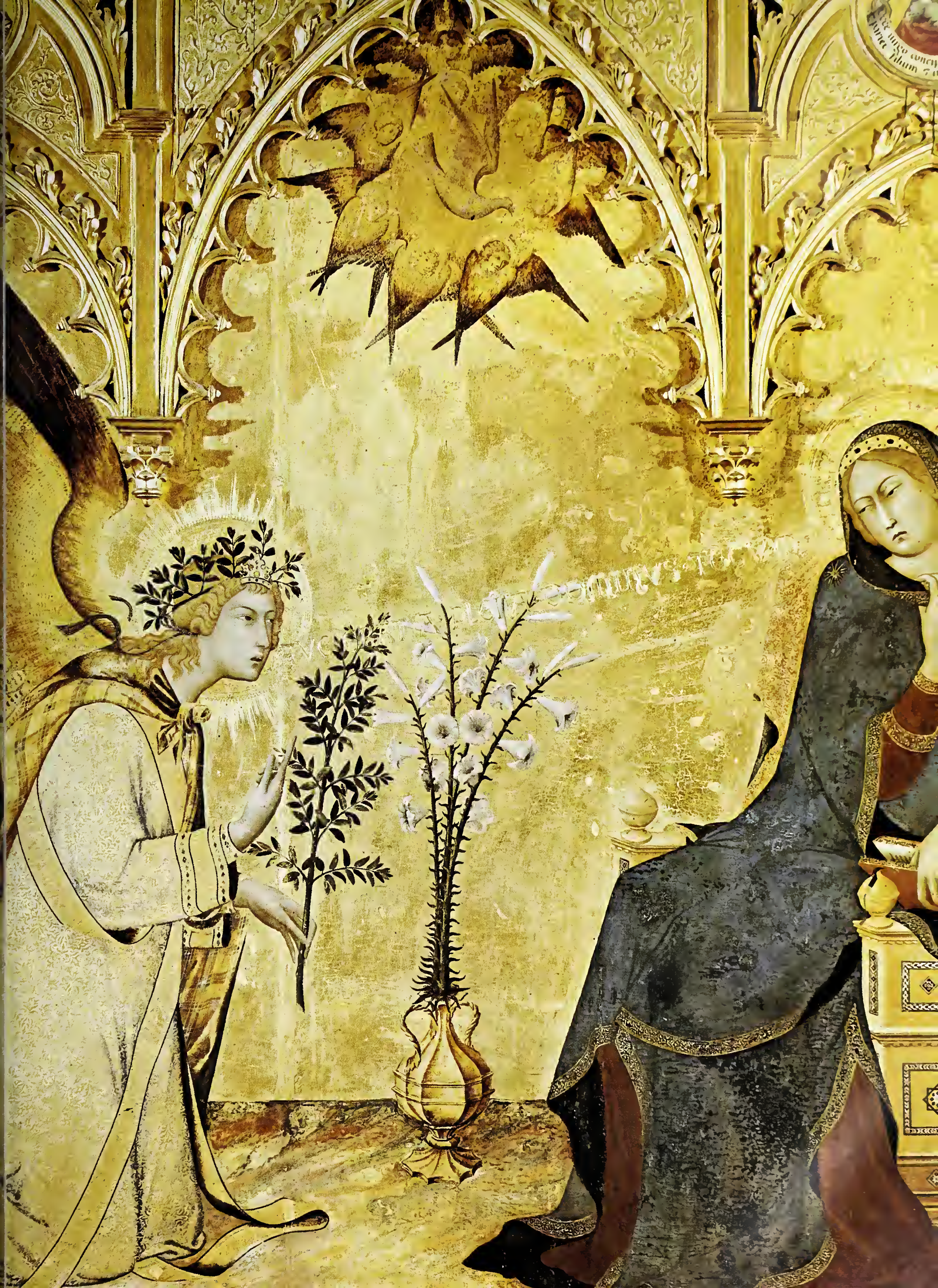


A Sumerian demoness, one of the predecessors of the Jewish Lilith: from a cult plaque

LILY

THE TRUMPET-SHAPED Madonna lily *(Lilium candidum)* is the lily which is usually represented in mythology. Its common name indicates its later importance as a symbol dedicated to the Virgin. Long before the birth of Christ, however, the lily was significant. In early civilizations this flower was a symbol of motherhood and fruitfulness: there are references to it in the mythology of Sumeria, Babylon, Assyria and Egypt. In Crete, where representations of the lily are frequent on pottery, it was sacred to Britomartis, the 'sweet virgin', who was pursued by Minos. After leaping to her apparent doom she was saved in the nets of a fisherman and afterwards became Dictynna, 'mother of the nets' and mother goddess. Both Greeks and Romans placed wreaths of lily and corn – symbols of virginity and fertility – on the heads of brides. To the Greeks the lily was the flower of Hera, who was goddess – among other things – of marriage and childbirth, while the emblem was readily transferred by the Romans to Juno, who had similar responsibilities. One Jewish legend suggested that the lily grew where Eve had shed tears on discovering, after her expulsion from Eden, that she was pregnant.

Most of the many references to the lily found in the Bible – the 'lilies of the field' is a well-known example – are probably mis-translations. It seems possible that *Lilium candidum* was once widespread in Palestine; and there is also a red lily, *L. chalcedonicum*, which may once have been abundant. The only passages which appear to refer specifically to these plants occur in the Song of Solomon: the white lily in the verse, 'My beloved has gone to his garden, to the beds of spices, to pasture his flock in the gardens and to gather lilies'; and the red in the verse, 'His cheeks are like beds of spices, yielding fragrance. His lips are lilies, distilling liquid myrrh.' Even in biblical times the lily represented power against evil; when Judith killed the Assyrian general Holofernes, she wore a crown or wreath of lilies.


DOMINUS TECUM

Flower of the Virgin Mary

The date of the lily's adoption by Christianity is uncertain, but Ross, in his *View of All the Religions of the World*, wrote in 1696 how 'The Order of the Lily or of Navarre was instituted by Prince Garcia . . . in the city of Nagera 1048 AD, where the image of the Virgin Mary issuing out of a lily was discovered in the time of the King's sickness, who thereupon suddenly recovered his health; and in token of gratitude instituted the Order of Knights of St Mary of the Lily . . .' Louis IX of France established a similar order in 1234, whose members wore a chain of lilies entwined with broom, emblem of humility. Despite these and other ennoblements of the lily, there seems little doubt that the *fleur-de-lis*, France's emblem, was not the lily but the iris, as its stylized heraldic representation clearly shows. The name seems to come from *fleur de luce*, possibly a corruption of *fleur de Louis*, following the tradition that Louis VII, on setting off for the Crusades, took the iris as a badge. In French romance literature, at any rate, the lily is king of flowers, the rose being queen, echoing Pliny, 'The Lily is next in nobility to the Rose.'

In Lady Chapels and indeed generally in churches and religious buildings the lily will be seen among other carved flowers and leaves. This is especially so in Cistercian monasteries where the monks regarded the Virgin as their patroness and the lily was their symbol.

The Madonna lily is in flower at the Feast of the Visitation – 2 July – a festival inaugurated by Pope Urban VI to commemorate Mary's journey to visit her cousin Elizabeth. Paintings portraying this event almost always show a vase of three white lilies; they will also be seen in some pictures of the Last Judgement. The white lily that accompanies the Virgin in innumerable representations is due in part to a papal edict of 1618 which laid down rules 'as to the proper treatment of the white lily in pictures treating of the Immaculate Conception . . . roses, palms and lilies should be employed as the flowers suitable to be scattered by angels . . .' One legend recounts how St Thomas, refusing to believe in the Virgin's resurrection, caused her tomb to be opened; inside was simply a mass of lilies and roses. In the Roman Catholic Church the lily is also the attribute of some eight saints and the angel Gabriel. Considered the most appropriate flower for church decoration, the lily in former times would often have the stamen and pistils removed, so that it would be truly virgin.

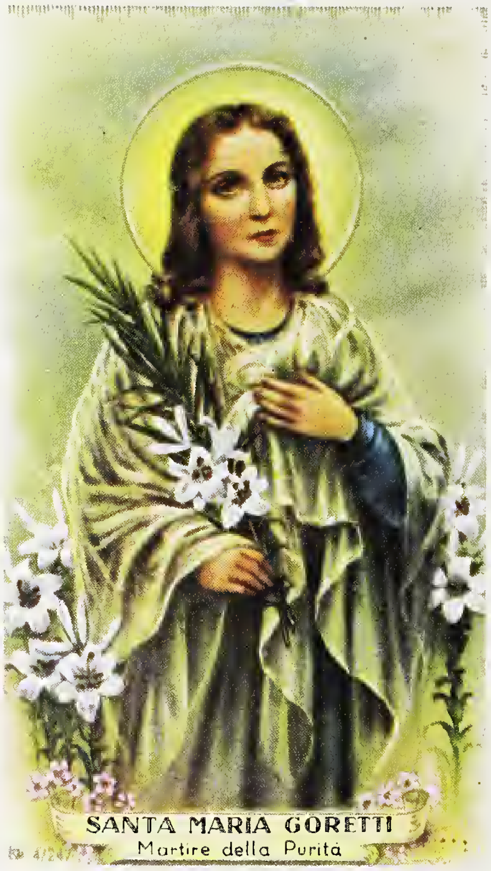
The sacred associations of the lily led to its use against witches and their spells; it was one of the flowers used in protective magic on the Eve and Feast of St John and lilies were always prominent on that occasion in the city of London.

Lilies of Heaven

The blessed damozel leaned out
From the gold bar of heaven;
Her eyes were deeper than the depth,
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven . . .

And still she bowed herself and stooped
Out of the circling chasm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm

Dante Gabriel Rossetti
The Blessed Damozel



The Greeks and Romans crowned brides with wreaths of lilies as symbols of purity and fertility; by contrast, Christians have mainly associated the lily with the purity and humility of the Virgin Mary *Right* Catholic communion card for Santa Maria Goretti

'Unspotted' and 'Unsullied'

Shakespeare mentions the lily on a score of occasions, always as an emblem of purity, 'the unsullied lily', and sometimes as a direct synonym for whiteness. In *King Henry VIII*, Cranmer says of Queen Elizabeth:

'Yet a virgin,
A most unspotted lily shall she pass
To the ground.'

According to an old superstition, if a man treads upon a lily, he endangers the purity of his wife and daughters.

Symbol of innocence in the living, the lily also signified the removal of sin from the shriven soul at funerals. European folklore tells of lilies springing up on the graves of those executed for crimes of which they were in fact innocent. But such beliefs associate the lily with death, and many people will not have white lilies indoors since they see them as an ill omen. In the garden, however, lilies are a barrier to ghosts.

On a more practical level this flower is still used by country people to cure boils. The petals will 'draw' inflammation if their rough side is laid on the spot, and heal with the smooth side. They should preferably be steeped in brandy first. Leaves of tiger lily serve equally well. A Lincolnshire recipe used the mashed-up bulb as a poultice.

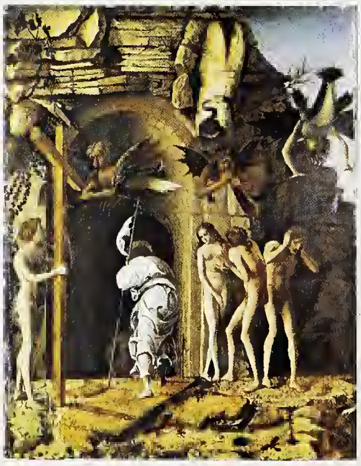
In the language of flowers the white lily stands for purity or sweetness, but a yellow one for falsehood or gaiety. To dream of lilies means good luck.

A. J. HUXLEY

Limbo

In Christian tradition, an area on the edge of hell which was not a place of physical torment but of banishment from God's presence: reserved for the righteous who lived before Christ and so had no opportunity of being saved by him; also for children who died before baptism and so could not go to heaven but who did not deserve the pains of hell; and for fools who were not worthy of heaven but were also not responsible for their actions (for them it was a 'fools' paradise').

Scala

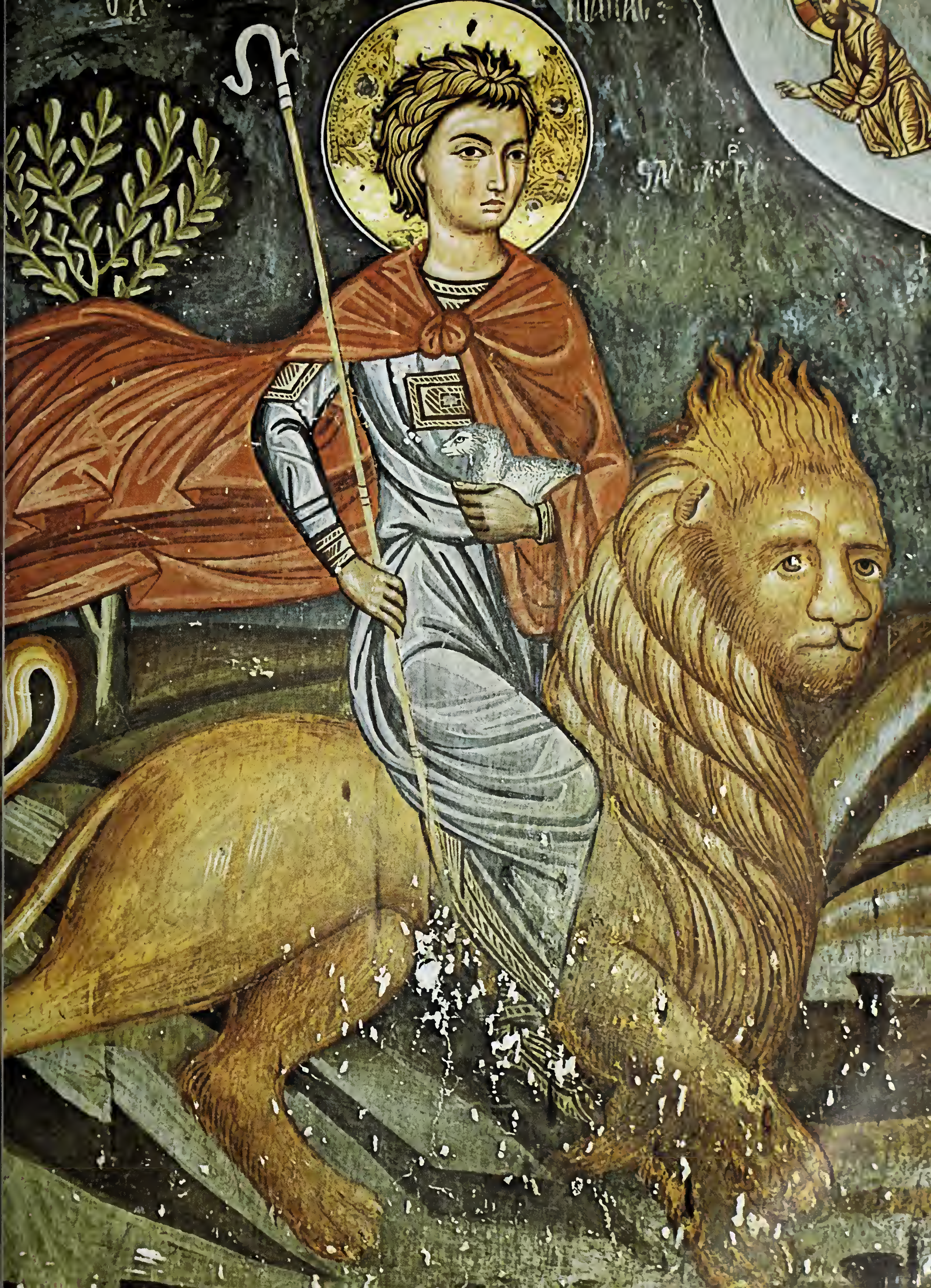


City Art Gallery, Bristol

Lingam

The phallus, particularly that of the god Shiva in Hinduism, an emblem of male generative and creative power; an object of reverence in Hindu shrines; known from the earliest Indian art where it is a plain stone carving of the penis; often shown in combination with the yoni, the corresponding female symbol, which serves as a base to it.
See PHALLIC SYMBOLISM.

William Macquitty



ABRAM LYLE & SONS
OUT OF THE STRONG CAME FORTH SWEETNESS
SUGAR REFINERS

Chris Barker

Left 'Out of the strong came forth sweetness'; the lion as a trade mark suggests the strength and integrity of the product. *Below* Bronze head and shoulders of Sekhmet, the lion-headed Egyptian goddess *Previous page* 15th century Greek mural showing St Mamas riding a lion; in legends the lion often appears, rather surprisingly, as a friend and helper of man

LION

THE SIZE, strength and magnificent appearance of the lion caused it to be associated in ancient times with divinity and hence with royalty; leonine qualities were attributed to gods and goddesses and this animal is still referred to as the 'King of Beasts'. The Egyptian goddess Sekhmet was represented as lion-headed. At Syracuse in Sicily a lion was led in procession in honour of the Greek huntress goddess Artemis and at Baalbek (in modern Lebanon) chants were sung to a lion apparently regarded as divine, while it ate a calf.

The beast appeared frequently in the role of a guardian, a function which persists to this day. Effigies of the lion guarded temples; a chained lion guards the palace of the Emperor of Ethiopia. Even in China, the guardian lion is a common symbol and at the New Year Festival lion dancers used to gambol in the streets.

In recent times the natural habitat of the lion has become greatly curtailed. Only a few remain in western India, and south of the Sahara they exist in diminishing numbers, although they are plentiful in the reserves and national parks of East and South Africa. The symbolism, mythology and folklore of the lion differs in various regions, according to the extent to which people are familiar with it. Among those who know the beast only by hearsay or in captivity its characteristics have been exaggerated and embellished, whereas in the lore of African tribesfolk accustomed to living among lions, they may be revered or regarded, as in some folktales, as rather stupid and ridiculous animals.

'This Land Is Mine'

African names for the lion and sayings about it may express respect or familiarity but seldom horror or terror. The Arabs of Algeria who used to hunt the lion called him by a name equivalent to 'Mr John Johnson' while in Botswana his name means 'the Boy with the Beard'. Such names are sometimes given to awe-inspiring animals or beings from fear of invoking their appearance, if the real name were used. An African tribe calls it 'the Owner of the Land' and according to a Swahili saying the beast's roar means, 'Whose is this land? Mine, mine, mine.'

Among many primitive peoples the distinction between man and animal is blurred; some African tribesfolk believe that a sorcerer can transform himself into a lion and the Bushmen think that a lion can become a man. The Dinka of Sudan regard lions as their totemic ancestors, sleep out in the wilderness without fear and leave portions of the animals they kill for them. On the Congo and Zambesi Rivers the souls of dead chiefs are believed to pass into lions but among the Ngonis of Central Africa this was not thought of as a privilege reserved for chiefs. Some tribes treated a dead lion with ceremonial respect.

In contrast, the lion of folktales may be depicted as easily outwitted by smaller and weaker animals, as in versions of the widespread and universal motif in which the downtrodden get the better of the mighty (as in Cinderella). In the *Panchatantra* (a Sanskrit book of fables), a Tibetan folktale and some African stories the lion is tricked by the jackal or the hare. One of these relates that a lion one day found a hare leaning against a rock. In answer to the lion's inquiry the hare said that the rock was liable to fall. Would the lion kindly help to support it? The lion obligingly put its weight against it while the hare sneaked away, leaving the lion pushing against the perfectly stable rock. This story illustrates the diffusion of folktales for versions of it are told in Georgia and Puerto Rico, as a part of the cultural heritage brought to the New World by slaves. In contrast to this story, the lion in Aesop's fable, 'The Lion's Share', outwits the other animals.

Michael Holford/British Museum

Magnanimous Beast

There are many tales of the magnanimity of the lion, in which the beast spares or befriends human beings. One of the earliest is the story of 'Daniel in the Lion's Den', and the 'Androcles and the Lion' motif is also ancient. A similar story is told of St Jerome, who is often depicted in art with the lion from whose paw he extracted a thorn. According to another variant, a Christian hermit unable to bury his friend in the hard soil of the desert is surprised and gratified when two lions appear and scrape out a grave with their paws.

Although St Peter compared the Devil to 'a roaring lion seeking whom he may devour', in Christian thought the lion acquired symbolism connecting it with noble virtues such as courage and generosity. Christ was called the 'Lion of Judah', and because of the animal's friendly associations with the early Christian desert hermits it became symbolic of the contemplative life, wisdom and generosity. As the emblem of St Mark it became associated with the city of Venice in Italy.

Natural historians of the 15th and 16th centuries gathered together a great store of fabulous lore concerning the lion, most of it quoted or elaborated from earlier Greek and Latin authorities. Although the greater part of it is fantastic, it includes some grains of truth probably gained from observation; such as, that the lion when gorged will go for two or three days without eating and that it will not kill a man except when in great hunger. Among the fabulous appears the old story that the beast is frightened by the crowing of a cock. We are told that the lion, when ill, may be healed by the blood of an ape, that it charms other animals by circling around them marking a line with its tail, that it is afraid of a mouse or a cart-wheel and that clothes wrapped in a lion's skin are safe from moths.

Today the lion remains a symbol of sovereignty and nobility, appearing alike on the Royal Standard and as a trade mark on articles of merchandise.

E. A. ARMSTRONG

The nationalist fervour of pre-1914 Germany and Austria was an appropriate backdrop for the mystical sect of Guido von List

GUIDO VON LIST

FOUNDER OF THE OCCULT German nationalist sect of the Armanen, Guido von List was born in 1848. Whereas his close acquaintance Lanz von Liebenfels, who also had a devoted following (see NEW TEMPLARS), was obsessed with the concept of race, List was mainly preoccupied with occult Germanic folklore. While the youthful Hitler was acquainted with von Liebenfels's writings, there is no evidence that he ever read List's. Nevertheless, it is apparent that there were many members of the pre-1914 German youth movement, and also of the influential *Deutschnational Handelsgehilfenverband* (Clerical Workers' Union), which represented extreme right-wing German nationalist views, who were familiar with List's abstruse theories. Although it would be too much to suggest that List was a major prophet of National Socialism, his name would have been known to most early members of the Nazi Party who were interested in Germanic mysticism.

List was the eldest son of a prosperous Viennese leather-goods merchant, and was 29 when his father died in 1877. He then left the family business, which was so mismanaged by his mother that he lost his inheritance. Until the end of the century he made a precarious living as an author, playwright and journalist.

As early as 1862, when he was only 14, it is said that he stood in front of a dilapidated altar in the crypt of St Stephen's Cathedral, Vienna, and exclaimed: 'When I grow up, I will build a temple to Wotan!' While the history of the revival of Wotan worship in modern Germany is obscure, List may well have been one of its pioneers. At an early age he was steeped in Germanic and Nordic folklore, in that strange world of gods and demons commemorated in Wagner's '*Ring*' cycle.

List's first major published work was *Carnuntum*, a historical novel of the 4th century AD and was followed by his *German Mythological Landscapes* (1891). It was only in 1908 that he emerged as a 'personality' and a Guido von List Society was founded in his honour. The Society was formed at the instigation of a few wealthy admirers to enable him to publish the substance of his 'discoveries', which so far had only been revealed in more or less private lectures. Among the books issued under the Society's imprint were *The Secret of the Runes* (1908); *The Armanism of the Ario-Germanens*, (1908–11); *The Rites of the Ario-Germanens* (1908) and *The Transition from Wotanism to Christianity* published in 1911.

Apart from the Society there was also a secret brotherhood of initiates known as the Armanen. List had invented an ancient race of Germanic wise men of priestly stature whom he called the Armanen. He put forward the theory that their successors, of whom he was the last, had secretly survived throughout the centuries and had left traces of their temples in the names of places, hills and streams. List himself claimed an intuitive or clairvoyant memory of the distant past. All this led to his completely irrational philological techniques which enabled him to discover traces of the Armanen in place names here, there and everywhere. Only List, for example, could have transformed the word hieroglyph, which is of Greek origin, into '*ir-og-lif*' and given it a new and fictitious Germanic source.

Sacred Swastika

Another of his theories was that the swastika was one of the Armanen's most holy symbols. Possibly the earliest allusion to this emblem in a modern German context is List's account of a summer solstice excursion in 1875 to a hilltop near Vienna where he and his friends ceremonially buried wine bottles arranged in the shape of a swastika.

List derived his legendary Armanen from a Germanic tribe, the Herminones, whom he called Irmionen, mentioned by Tacitus, whose *Germania* was prescribed reading for a new generation of Germans who liked to indulge in enthusiastic and seldom historically justifiable ancestor worship. The ancient Germans described by Tacitus were fair haired and blue eyed and for List and his followers they represented a racial ideal. According to List the word 'Irmionen' meant 'children of the sun'. During List's lifetime there were 'Sun' or 'Light' religion groups in existence in Germany but they are unfortunately sparsely documented.

The sacred books of the Armanen, according to List, were written in a 'double language', whose meaning was hidden to profane outsiders but which could be understood by initiates, such as himself. List saw Armanen symbolism everywhere: in old heraldic devices and even in the wooden exterior beams of old houses where, he suggested, they had a runic significance.

The 'Secret Tradition'

Although the Guido von List Society had been founded in Vienna, it had a fair number of members in Germany. These included Philipp Stauff (1876–1923), a violently antisemitic hack journalist who was the Society's official representative in Berlin. Stauff was a founder member in 1912 of the secret Germanen Order which soon recruited a hard core of monomaniac antisemites. The Germanen Order was organized on pseudo-Masonic lines and was intended to be a strictly German counterpart to conventional Freemasonry which was equated with 'international Jewish high-finance' among List's followers (see GERMANEN ORDER).

The Order's original rituals were composed by Hermann Pohl, of Magdeburg, who had previously belonged to a Germanic 'Sun' religion group. In due course Stauff infiltrated a lot of List's eccentric lore into the Order's 'secret tradition'. A lengthy typewritten document drafted in 1921 (now in the West German Federal Archives) indicates the extent to which the Order's leaders envisaged an ideal German state – a prototype for the Third Reich – based upon List's Armanen theories.

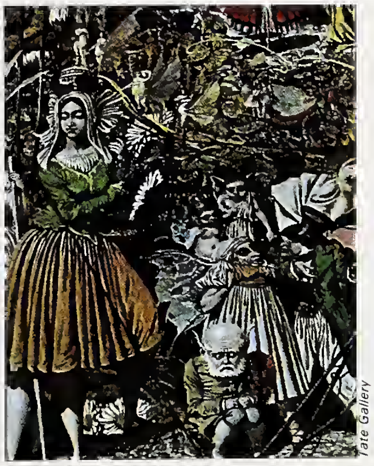
List died within a couple of days of his arrival in Berlin in May 1919. He had been invited to spend a holiday at the Pomeranian estate of Eberhard von Brockhusen, the Chancellor of the Germanen Order, but did not survive the strenuous journey from Vienna. The Guido von List Society survived for a few years after his death and then quietly disappeared. Its publications, which now fetch fairly high prices, are still collected by Germans who presumably believe that List had something important to reveal.

ELLIC HOWE

Little People

Respectful and often affectionate term for fairies: believers in fairies frequently preferred not to name them directly for fear of summoning them, and instead used vague, preferably complimentary, terms like 'the little people' or 'the people of peace'; despite the term, not all fairies are believed to be diminutive creatures.

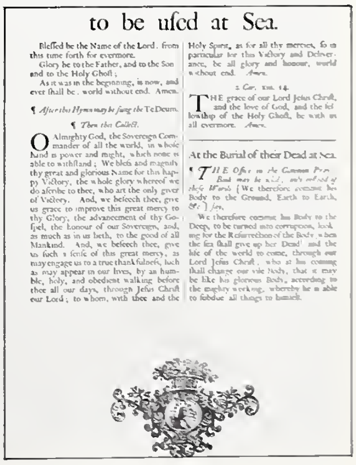
See FAIRIES.



Tate Gallery

Liturgy

The forms of service used in churches and places of worship: derived from a word used in the Greek translation of the Old Testament to denote the service of priests and Levites in the Temple: also used more narrowly to mean the Eucharist or Communion service.



to be uſed at Sea.

Bleſſed be the Name of the Lord, from this time forth for evermore.

Glory be to the Father, and to the Son and to the Holy Ghoſt;

As it was in the beginning, is now, and ever ſhall be, world without end. Amen.

¶ *After this Hymn may be ſung the* Te Deum.

¶ *Then this Collect.*

O Almighty God, the Sovereign Commander of all the world, in whoſe hand is power and might, which none is able to withſtand; We bleſs and magnify thy great and glorious Name for this happy Victory, the whole glory whereof we do aſcribe to thee, who art the only giver of Victory. And, we beſeech thee, give us grace to improve this great mercy to thy Glory, the advancement of thy Goſpel, the honour of our Sovereign, and, as much as in us lieth, to the good of all Mankind. And, we beſeech thee, give us ſuch a ſenſe of this great mercy, as may engage us to a true thankfulneſs, ſuch as may appear in our lives, by an humble, holy, and obedient walking before thee all our days, through Jeſus Chriſt our Lord; to whom, with thee and the Holy Spirit, as for all thy mercies, ſo in particular for this Victory and Deliverance, be all glory and honour, world without end. *Amen.*

2 Cor. xiii. 14.

THE grace of our Lord Jeſus Chriſt, and the love of God, and the fellowſhip of the Holy Ghoſt, be with us all evermore. *Amen.*

At the Burial of their Dead at Sea.

¶ *THE Office in the Common Prayer Book may be uſed; only inſtead of theſe Words* [We therefore commit his Body to the Ground, Earth to Earth, *&c.*] *ſay,*

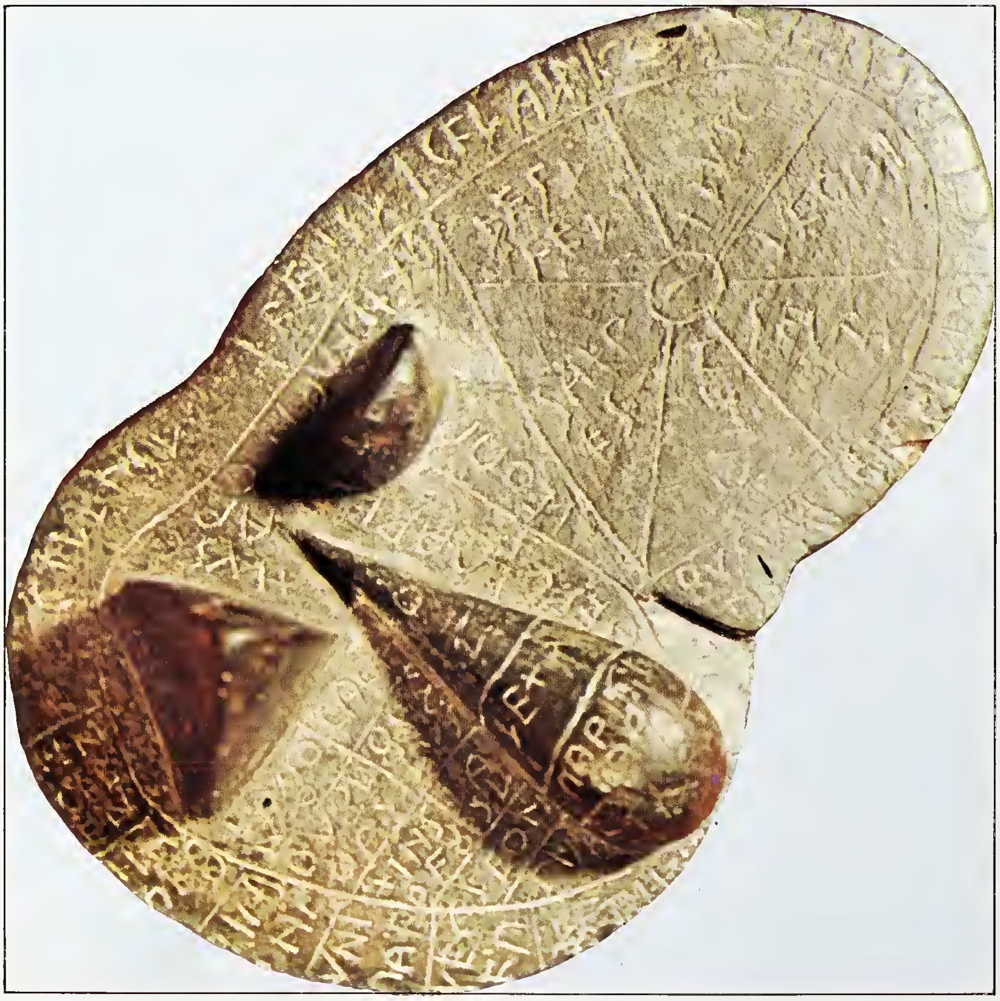
We therefore commit his Body to the Deep, to be turned into corruption, looking for the Reſurrection of the Body (when the Sea ſhall give up her Dead) and the life of the world to come, through our Lord Jeſus Chriſt; who at his coming ſhall change our vile Body, that it may be like his glorious Body, according to the mighty working, whereby he is able to ſubdue all things to himſelf.

LIVER

HARUSPICY, THE EXAMINATION of the internal organs of animals, is a mode of divination of great antiquity. Of all the organs, the liver has been particularly favoured for its prophetic utility. This is because among 'primitive' people the liver was (and sometimes still is) regarded as the seat of life. Furthermore, it was believed that when an animal is sacrificed to god it is in a certain sense absorbed by the god. Hence, the examination of the animal is almost the same as an examination of the god and is therefore a means of ascertaining the divine will and the course of future events. If the liver is the primary organ, it follows that its inspection will be a very powerful form of divination. The art of 'liver-gazing' is known as hepatoscopy.

The earliest known practitioners of hepatoscopy were the Babylonian *baru* priests, who developed the art to a very high level of complexity. It was regarded with great veneration and its use was reserved for kings and the highest in the land. The questions put to the god (usually Shamash, the sun god) to whom the animal was sacrificed were worked out in great detail and precision, as may be seen from the clay tablets on which they were recorded, a large number of which have been discovered by archeologists. Several clay models of sheep's livers have been found that were apparently used for reference and teaching. The oldest of these probably dates from about 2000 BC. Every part of these remarkable objects is covered with symbols, since each was believed to relate to different types of future events. It was not only the general shape and condition of the liver that was thought to be significant but the state and colouring of its component parts. For instance, a swollen gall-bladder betokened an increase in power, a depression in the liver-gate (the *porta hepatis*) a lessening of power. Vein markings and colourings, which are different in every liver, were interpreted according to their resemblance to the weapons and symbols of the gods.

The liver, regarded by many primitive peoples as the seat of life, was also used in divination: this bronze Etruscan liver from Piacenza is divided into 40 zones, each connected with a different god or one of the elements



Museo Civico, Piacenza/Fotocolour Gianni Croce, Piacenza

Hepatoscopy has been practised in many parts of the world and still is in regions of Southeast Asia, Borneo and Africa. It was one of the ancient Greek forms of divination and, according to Aeschylus, was among the arts taught to men by Prometheus. In the *Prometheus Bound*, the god, impaled and fettered to the rock, tells the chorus of Oceanids how he showed mortals how to interpret 'the smoothness of the entrails, and what colour the gall must have to please the Deities and the good mottled aspect of the liver.' But it never seems to have been so developed as it was in ancient Babylonia and later in Etruria, whence it passed to Rome. The Etruscans (see ETRUSCANS) believed that the art of haruspicy in general had been taught to them by a minor deity named Tages, a grandson of Jupiter. The legend had it that he appeared from a newly ploughed furrow and told the people many marvels of the secrets of divination which were later written down in 12 books.

The Etruscan *haruspex* was a diviner of many parts. He was adept in the interpretation not only of the entrails and organs of sacrificial animals but also of portents and omens such as thunder and lightning. The latter were believed to be signs of the gods, while from a close examination of the former the divine will could be foretold. The Etruscans developed the art of hepatoscopy, it seems, to a degree of 'accuracy' rivalling that of the Babylonians. A bronze liver discovered at Piacenza in 1877 dates from the 2nd or 3rd century BC and its complex markings show that 'liver-gazing' had joined forces with the astrological ideas of the time. It is divided into 40 zones, each connected with a different god or one of the elements.

Military Appointment

The early Romans were highly suspicious of foreign cults and beliefs, even when they originated in neighbouring areas such as Etruria. They had strict rules of divination that sought to gain a simple sign of divine approval or otherwise of a proposed course of action. The augurs limited themselves to the observation of the flight of birds or of natural phenomena (see AUGURY; BIRDS). But when their own lore and sacred texts failed to provide satisfactory answers, the Romans called in the foreigners.

The Romans themselves originally used *extispicium* (the examination of *exta*, entrails) only to determine whether or not an animal was worthy of being sacrificed but they gradually turned to it for divination as the old rules were relaxed. One reason for this was that traditional Roman methods of augury were difficult or impractical for an army in the field. When a quick decision was needed, disaster might overtake a force if the commander wasted time scanning the skies. For this reason extispicium, and hepatoscopy in particular, was first used widely by the Romans from the time of the Second Punic War (218–201 BC) for military purposes. By the end of the Republic in the 1st century BC, a haruspex was a permanent member of the staff of every commander-in-chief and was consulted on general campaigning policy and tactics.

During the Roman Empire the opinion of the haruspices was sought not only for military but for civil and even for private purposes. But they were never incorporated into the state religion and although they challenged and in many ways superseded the traditional augurs, the haruspices were never accorded the same reverence as the latter. The Emperor Claudius (41–54 AD) granted them equestrian rank and organized them into a College of Sixty. Yet even then the old doubts prevailed and the College was not an order of priests but a body of salaried experts, rather like a modern firm of consultants. It survived until the early 5th century AD.

Now still as a rock, now darting like quicksilver, this ancient creature's unpredictable movements have inspired both awe and fascination; associated with the life-giving sun, the lizard was believed to cure anything from fever to impotence

LIZARD

IN THE WARMER REGIONS of the world, lizards, a group including some 2500 species, are more numerous and conspicuous than in northern Europe. They vary in size from a few inches to creatures such as the so-called Komodo Dragon ten feet in length. Many of the smaller species bask or run about actively on sun-warmed rocks though the larger lizards and chameleons tend to be sluggish. Some, including the European green lizard, are brightly coloured, others have strange adornments such as skin excrescences or patches of colour which are displayed during courtship. The ability of some species to replace a lost tail is one of their many characteristics that has aroused man's curiosity and wonder.

The sun-loving behaviour of many species has inspired various beliefs that they are associated with the sun. In the ancient Near East they symbolized overpowering heat, and in Egypt they were associated with fecundity, probably because of their increased activity when the Nile floods stimulated the resurgence of life. In Dahomey, the lizard is said to have fetched fire from the sun. The reappearance of lizards after hibernation seemed mysterious and in Europe it was believed that during this period they became blind. It was said that in spring these creatures climb up an eastward-facing wall and look to the east; when the sun rises their sight is restored. European lizards are mostly keen-sighted and so the belief arose as long ago as the time of Pliny (1st century AD) that a lizard talisman restored sight to the blind. Lizards appear carved on corbels in medieval cathedrals, such as Southwell and Wells; they symbolize the life-giving and enlightening power of the gospel.

The idea of the lizard as a god, kin to the gods or their messenger, appears to have been due mainly to its associations with the sun. Such beliefs are particularly characteristic of Polynesia, where lizard cults were observed. The Samoans revered several gods in lizard form. The Maoris considered the green lizard to be an incarnation of Tangaloa, the heaven god, and for the Hervey islanders of Polynesia, Tongaiti, the night heaven god, was a nocturnal spotted lizard. In Africa the Shilluk had a tribal lizard god. The Australian Aranda connected the lizard with their sky and earth myths and believed that the sky would fall if they killed one of these creatures.

Like some other animals this reptile tended to be regarded in some places as evil, in others as beneficent. In the medieval Church it stood for rebirth and resurrection, a significance which it may have owed partly to the influence of the Romans who depicted it on grave monuments as a symbol of hope in life beyond the grave, but among other folk it was associated with death. The Santals of India who believe that the soul may appear as a lizard tell the following tale: as a man lay asleep his soul went off as a lizard to drink from a pitcher but the owner placed a cover on it and the man died. Soon afterwards the pitcher was uncovered and the man revived. Such notions arise among peoples who do not distinguish clearly between unconsciousness and death.

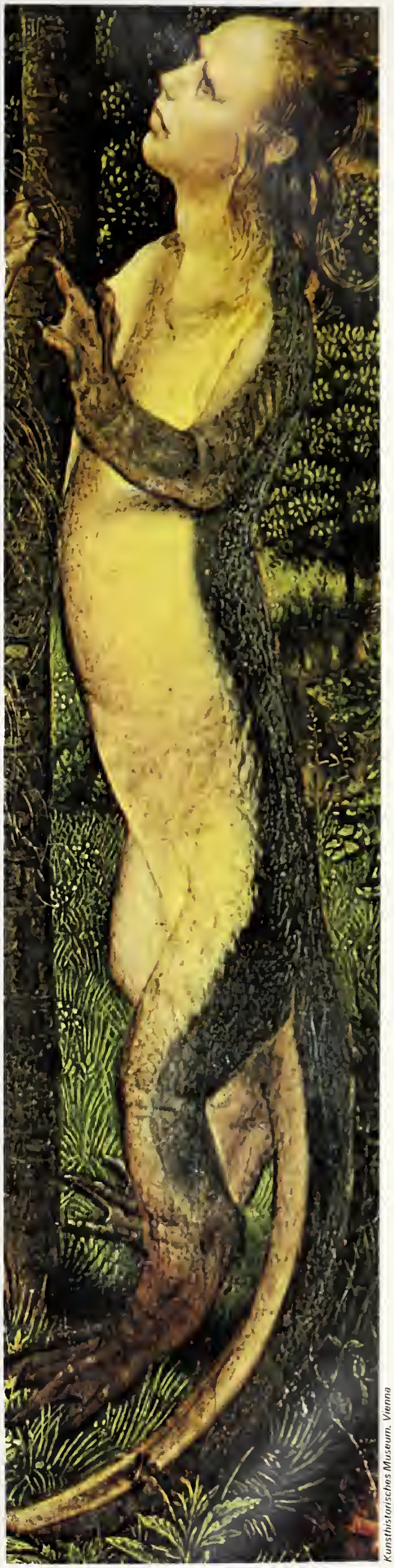
Beliefs of a somewhat similar kind linger in Europe. In Austria it is said that a lizard runs out of the mouth of a delinquent child and quickly disappears. In German folklore there are tales of a lizard who is really a bewitched princess, of another appearing as a lizard after death and of witches transforming themselves into these reptiles. There is a belief in Italy that fairies appear as lizards.

Progeny of Devil and Witch

The dualistic ideas associated with lizards are particularly evident where witchcraft and good and bad luck are concerned. Among the Jews, the lizard was considered unclean – a creature born of sexual intercourse between the Devil and a witch. The somewhat hand-like feet of the lizard may have contributed to the notion that it had an uncanny affinity with human beings. In some areas of France and in Schleswig-Holstein a lizard buried alive under the threshold was considered an antidote against witchcraft and in regions of the Near East lizard amulets were worn. From ancient times the lizard figured in sorcery, as used among the ingredients of the witches' brew in *Macbeth*. A concoction including parts of a lizard was smeared by the door of the person it was hoped to bewitch in some parts of Germany.

Because of their resemblance in some respects to snakes, there was a fairly widespread belief in Europe that lizards could sting. On the other hand, among the Slavs as well as the French and English, the lizard was regarded as a protective spirit against snakes and it was the custom to fix one on the roof of a stable to ward them off. In Périgord in France there was a saying: 'The lizard is man's friend'. In parts of Britain it was believed that if a lizard saw a snake approaching a sleeping man it would awaken him, but that for a lizard to cross the path of a bride was ominous.

In general lizards are considered luck-bringers in France and Germany but in the Central Celebes, Indonesia, they are killed to ward off misfortune. When a lizard's tail is seized by a predator it becomes detached and another grows, but an injury at the base may cause an abnormal two-tailed appearance; Italians regard such a two-tailed lizard as particularly lucky. The Latin writer Aelian (170–235 AD), unaware that a lizard after losing its tail could grow another, stated that the body and tail became reunited.



Kunsthistorisches Museum, Vienna

Detail from *The Fall of Man*, a painting by Van der Goes, showing Eve being tempted, not by a snake, but by a human-headed lizard; but the lizard has also been regarded more favourably, as a symbol of resurrection

Lizards were regarded as sacred in various parts of the world. Samoans venerated the creature as the son of the High God and the rainbow, possessing power to ask the weather god for propitious weather. According to a local German tradition the lizard licked away Christ's drops of blood and therefore should not be molested. Sicilians say that the little lizards called San Giovanni must not be killed because they are in the presence of the Lord in Heaven and light the lamp to the Lord.

Administered medicinally, potions containing lizard ingredients have been regarded as cures for many kinds of disease varying from running eyes, liver complaints and syphilis to getting rid of warts. On Easter Eve gypsies in southern Europe placed the dried remains of a lizard, together with herbs, in a specially constructed receptacle. Then all the members of the clan spat on the reptile as it was carried from tent to tent before being thrown into running water. It was believed that in this way the illnesses which might have affected the community during the coming year were banished. In Arabia lizard medicine was prescribed to remedy the impotence of aged men – probably on the assumption that they would acquire some of the vitality of such an active creature. To cure fever a lizard would be buried alive in Madagascar. During the Middle Ages it was believed in England that by licking a lizard a person could acquire the ability to heal wounds and sores by licking them. There was a belief in Germany that rupture in children could be cured by catching a lizard, making the child bite it, and then suspending it on a reed in the smoke of a fire. As the lizard died the rupture would be cured.

Lizard medicine was also administered to remedy the ills of cattle and horses, though, in contrast, Bretons believed the green lizard to be poisonous and blamed it for killing cows by biting them on the nose. In antiquity it was thought that fruit trees could be prevented from bearing unsound fruit by smearing them with the bile of the green lizard. Pliny advocated this procedure and Konrad Gesner, the 16th century Swiss biologist, also recommended it. In Silesia the practice continued into the 20th century.

E. A. ARMSTRONG

The god Lugus or Lugh, who was widely invoked among the Celtic world under a variety of names, appears in medieval Welsh stories as the heroic Lleu, many-skilled warrior and possessor of magical powers

LLEU

THE BIRTH of Lleu, how he acquired his name, his youthful deeds, and his 'death' by his transformation into an eagle is told in the 'Fourth Branch' of the *Mabinogion*, the story of *Math*, which dates to the latter part of the 11th century. The story is heavily embroidered with motifs of an obvious international folktale type; but underneath, and apart from these elements, a nucleus of genuine Celtic mythology can be detected. The tale clearly contains fragments of an ancient cult legend in which the hero Lleu is in fact the god who was widely invoked throughout the Celtic world, in the form Lugus on the Continent, Lugh in Ireland and Lleu in Wales. Lleu is portrayed in the Welsh tales as the son of the sorcerer-warrior Gwydion (see GWYDION) as a result of his incestuous union with his sister, the goddess Aranrhod. Gwydion, who is sometimes referred to as the boy's uncle, carries off the child immediately he is born, and rears him. When he is four years old, 'and it had been remarkable for a boy eight years old to be as big as he', he takes him to see his mother at her stronghold, Caer Aranrhod. She rejects him, and swears he shall have no name unless she herself bestows one on him. This is a dreadful destiny, for in pagan Celtic society the name had a sacred significance – without a name one was virtually without identity. Gwydion deceives his sister, and brings it about that she does in fact name her son.

By magic, Gwydion turns seaweed into fine leather. He creates a splendid ship out of dulse and sea-girdle and, having first transformed himself and the boy into people of different appearance, he sails to the entrance of Caer Aranrhod. 'He took away their own semblance and put another semblance upon them, so that they would not be recognized.' "What men are in the ship?", asked Aranrhod. "Shoemakers", said they.' She asks for a pair of the golden shoes he is making. Finally she goes to the ship herself to be fitted. Gwydion is cutting out and the boy stitching. As Gwydion is measuring Aranrhod's foot, a wren alights on the ship; the boy aims at it with supreme skill. 'Faith,' she said, 'with a deft hand has the fair one hit it.' Thus she inadvertently names her son Lleu Llaw Gyffes (*lleu*, 'fair, bright': *llaw*, 'hand': *gyffes*, 'deft, skilful'). The story goes on to say that 'For that reason he was known as one of the three golden shoemakers'.

One of the early Welsh triads is entitled *Three Golden Shoemakers of the Island of Britain* (a form of literary composition in which subjects or statements are arranged in groups of three in accordance with Celtic custom):

> Caswallawn . . .
> and Manawydan . . .
> and Lleu Skilful-Hand when he and Gwydion were seeking a name and arms from his mother Aranrhod.

Of particular interest in connection with the above episode is the fact that the Gaulish Lugus is invoked in plural form on an inscription from Uxama in Spain set up by the *collegium sutorum*, 'college of shoemakers'. So, among the many skills that this god evinces, that of shoemaking seems to have been of importance.

Wife Formed From Flowers

Lleu's mother, angry at having given her son his name unintentionally, swears that he shall never carry arms until she herself equips him with them – a sorry fate for a hero-elect. In the course of time, Gwydion once more outwits his sister with Lleu's assistance – for they are both powerful magicians. They set out for her stronghold disguised as bards. Gwydion delights the company with his tales, and the two men finally retire leaving the gathering well pleased. Early next day Gwydion uses his magic powers to create an invading host; Aranrhod hears a great clamour, and sees a vast fleet of ships on the water. She comes to the two poets for aid; Gwydion contrives it that she actually provides her son with arms, and puts them on him. At once the magical illusion ceases; Gwydion is triumphant again. Aranrhod, furious at being tricked, swears that Lleu will never have a wife 'of the race that is now on this earth'.

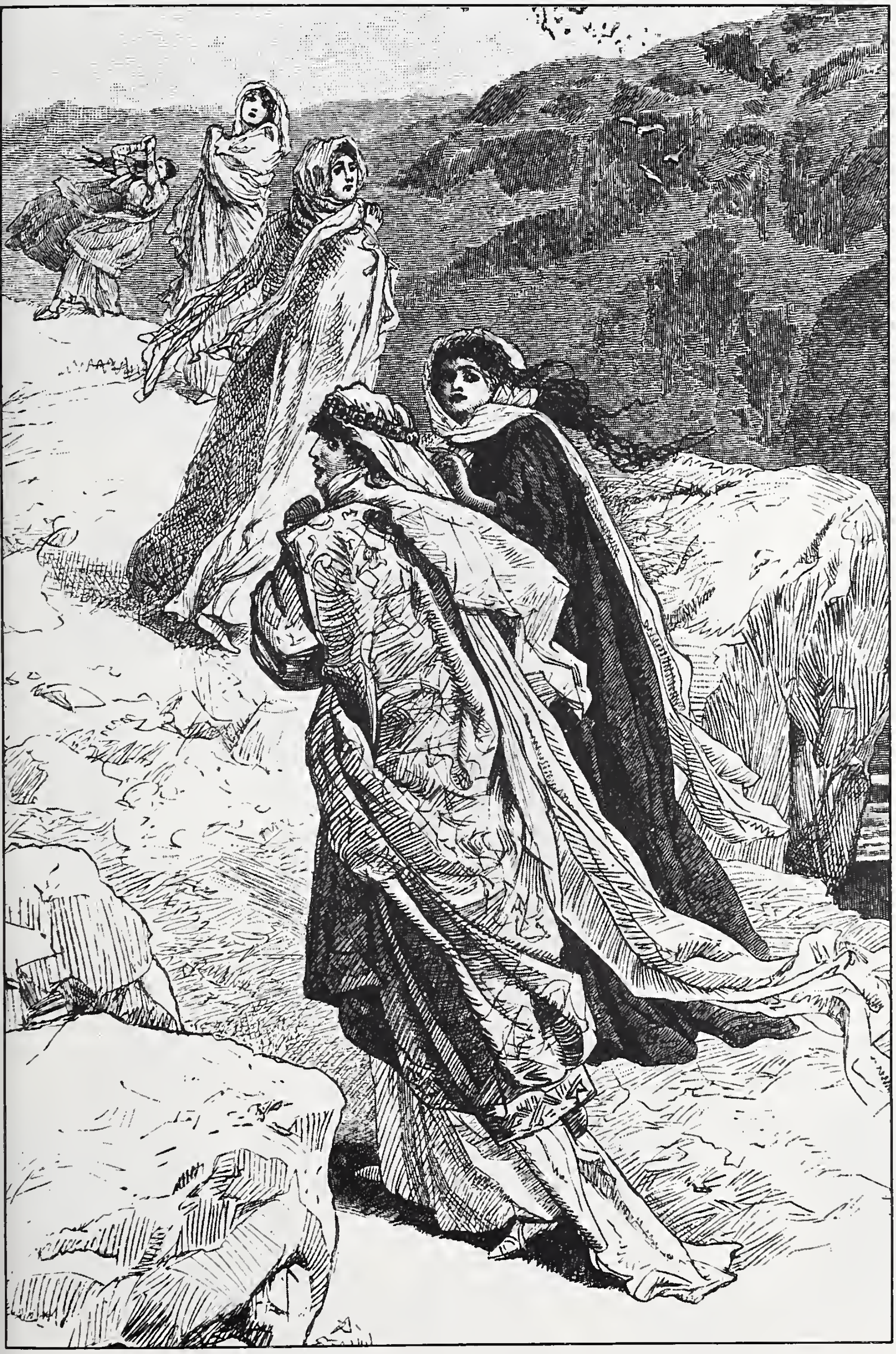
Math, Gwydion's uncle, himself a powerful sorcerer, assists him in fashioning a wife for Lleu out of flowers; she is given the name Blodeuwedd, meaning 'flowers'. All goes well for some time, until she is unfaithful to him while he is absent from home. Blodeuwedd and her lover plot to kill Lleu, but he is almost invincible. By flattery she gets him to tell her the complicated way in which his death can be brought about. Her lover, Gronw, then strikes the fatal blow as Lleu is 'rehearsing' his death for his wife's edification. Here there is a very interesting development in the tale, one in which the mythological elements stand out clearly from the background of international folktale motifs. When Lleu is 'killed' by the poisonous spear 'the shaft started out of him and the head stayed in him. And he flew up in the form of an eagle and gave a horrid scream. And after that he was seen no more.' When he has taken on bird form he in fact flies off and perches in the upper branches of a marvellous oak tree, a tree having special significance for the pagan Celtic peoples (see OAK). This tree is reminiscent of a whole group of sacred, venerated trees in the early Irish tradition. It is situated on a plain, as were many trees of this religious character; it could not be soaked by rain, nor destroyed by fire, a sign of its immortality.

Gwydion goes to seek out Lleu, and finds him in a sorry state in the tree. While Gwydion sings to Lleu, the eagle descends the tree, then alights on Gwydion's knee; Gwydion strikes it with his magic staff and it becomes Lleu again, but pitifully emaciated. Within a year he is healed and is completely restored to his former beauty and vigour. The episode in the tree is in itself fascinating; Gwydion refers to the nine score hardships the 'fair lord' has suffered in the tree. This is strangely reminiscent of a passage in the *Havamal* (a poem in the *Poetic Edda*) which describes a sojourn of the Germanic god Odin (see ODIN) in the sacred ash tree, Yggdrasil, when he sacrificed himself to himself. 'I know that I hung full nine nights on the windy tree, wounded by the javelin, given to Odin, myself to myself.'

Lleu, with Gwydion's aid, takes his revenge on his slayers. The lover Gronw is killed, and the episode is commemorated in one of the early triads, the *Three Faithless War-Bands of the Island of Britain*: 'The War-band of Goronwy the Radiant of Penllyn, who refused to receive the poisoned spear from Lleu Skilful-Hand on behalf of their lord, at the Stone of Goronwy at the head of the Cynfal . . .' The faithless wife is turned into an owl; 'and for that reason birds are hostile to the owl; and the owl is still called Blodeuwedd.' The story ends with Lleu restored to his former position, ruling prosperously and at peace.

Lleu's counterpart in Ireland, Lugh, was known as *samildanach*, 'skilled in many crafts', which is paralleled by the Welsh epithet Llaw Gyffes, 'skilful hand'. The story of *The Second Battle of Moytura*, like the mabinogi of *Math*, points to the original character of Lugh-Lleu as a god of craftsmanship amongst other things. Lugh wields a powerful spear; 'the spear that Lugh possessed was one of the marvellous things that the Tuatha Dé Danann (tribes of the goddess Dann) brought with them to Ireland'. In the Welsh story Lleu can only be killed by a specially-made spear; here the tale is given a Christian slant, but Lugh-Lleu's connection with a magical spear seems to be endemic in the early pagan tradition.

Blodeuwedd flees from her husband Lleu accompanied by her maidens: determined to take his revenge on his slayers, Lleu catches up with his faithless wife and turns her into an owl


John Freeman

In *The Second Battle of Moytura* the arrival of Lugh at the court of Nuada the king is described. The gate-keeper demands to know what art he practises, for no one can enter the gates without a specific craft. Lugh claims to be a carpenter; 'We do not need one, we have a carpenter,' says the gate-keeper. Lugh then says 'I am a smith'. 'We do not need one, we have a smith'; he continues to claim to be a champion, a harper, a hero, a poet, a historian, a cupbearer, sorcerer or leech, and so on. Finally he tells the gate-keeper to ask the king whether he has any man who possesses all these skills together. Nuada finally says 'Let him into the enclosure, for never before has a man like him come into this fort'. Lugh then, like Lleu, is young, brilliant, a sorcerer, a warrior, an all-skilled divinity of the type so esteemed in Celtic mythology. He is represented as being the divine father of the great hero Cu Chulainn (see CU CHULAINN); he aids him in battle, and when he is mortally wounded he sends him to sleep and heals his wounds with his magic herbs:

> When the young warrior was come up to Cu Chulainn he spoke to him, and condoled with him for the greatness of his labour and the length of time he had passed without sleep . . . "But I will bring you help" said the young warrior. "Who are you then?" asked Cu Chulainn. "Your father from the otherworld am I, even Lugh son of Ethliu . . ." Then it was that the warrior from the Sidh (an otherworld dwelling) laid plants and healing herbs from the Sidh fortress, and put a healing charm into the cuts and stabs, into the sores and gaping wounds of Cu Chulainn, so that Cu Chulainn recovered during his sleep . . .

On the Continent, as in Britain, there are various place names containing the name of this divinity. *Lugudunum*, for example, 'Fort of Lugus' (modern Lyons), where his great annual festival Lughnasa *(Lugnasad)* on 1 August was clearly replaced by the Festival of Augustus under Roman influence. The feast of Lughnasa has survived widely in the folk traditions of the Celtic world. Other names, such as *Luguvalium*, 'Strong in the god Lugus' (Carlisle), testify to the widespread popularity and influence of this pagan Celtic deity. The mythological stories of the early Irish literary tradition; the evidence of place names and inscriptions; the fragments of true mythology which underlie the international folktale elements in the mabinogi of *Math* – all these show that in the bright dynamic character of Lleu Skilful-Hand we have the genuine remains of a divine figure and of original cult legends; tales which commemorate the deeds and exploits of an early Celtic deity – a god of many skills, possessor of potent magic; a good wielder of weapons, a fine poet; a wise ruler, a good teller of tales.

(See also MABINOGION.)

ANNE ROSS

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Sometimes god, sometimes giant, a trickster and thief, Loki was primarily responsible for the death of the beautiful Balder

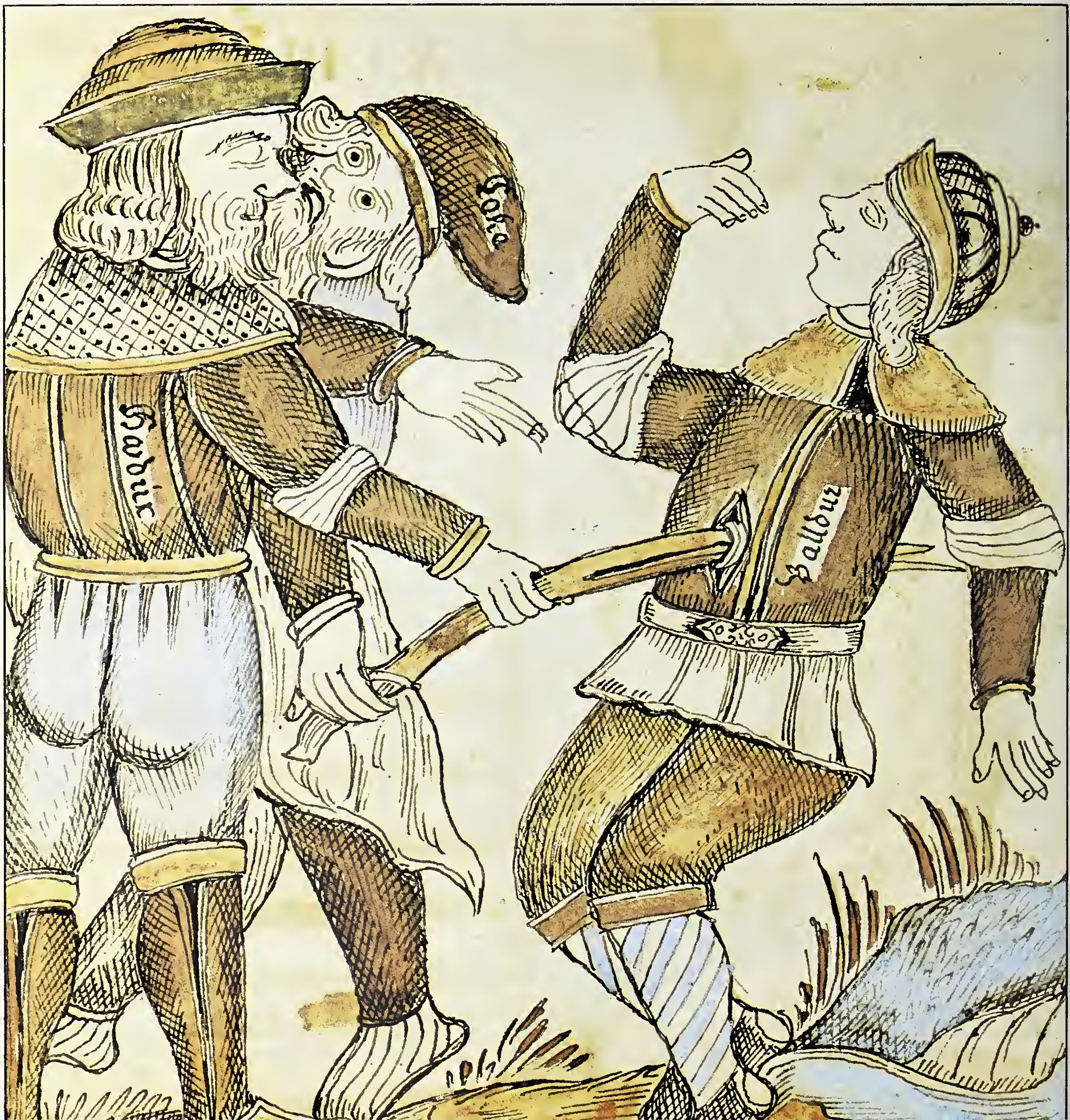
LOKI

THE AMBIVALENT CHARACTER of Loki – god or giant, jester or demon – presents one of the most tantalizing problems in Scandinavian mythology. Loki plays an important part in the myths. He carries out pranks which bring the gods into danger and then by his cunning rescues them again. He accompanies the great gods, Odin and Thor, on many enterprises and proves himself an accomplished shape-changer and master of duplicity. Finally, out of seemingly inexplicable malice, he causes the death of Balder and so opens the way to the catastrophe of the Twilight of the Gods.

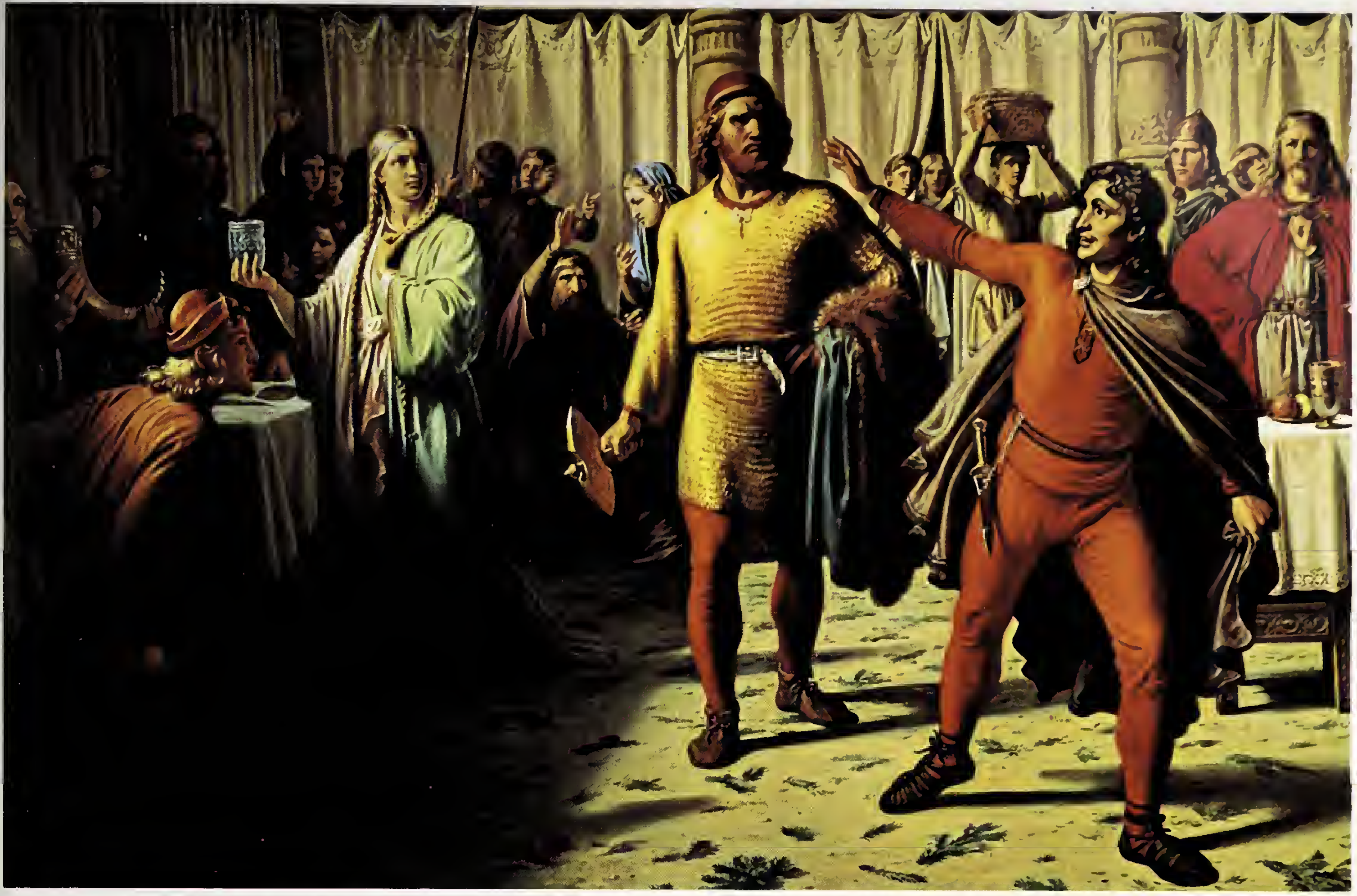
There is no serious evidence that any cult of Loki ever existed in pagan Germany or Scandinavia, yet carved pictures of some of his doings survive on stones of the Viking Age in the British Isles. Possibly the darker side of his character has been influenced by the conception of the Christian Devil, and a menacing horned figure in bonds on a cross fragment from Kirkby Stephen in Westmorland could depict either Satan or Loki.

In the myths Loki is closely associated with the treasure of the gods. One story tells how he mischievously cut off the hair of Thor's wife Sif, and Thor would have killed him had he not found two cunning dwarfs to fashion new hair from real gold. The dwarfs also made a magic ship for Freyr and a spear for Odin. Then Loki set two other dwarfish craftsmen to compete with these smiths, wagering his head that such treasures could not be equalled. The second pair made the golden boar of Freyr and Odin's magic ring Draupnir, and finally began to forge a hammer for Thor (see HAMMER). Fearing he might lose his wager, Loki turned himself into a fly and tried to

Loki maliciously caused the death of Balder at the hands of the blind god Hoder, an act which opened the way to the final catastrophe of the Twilight of the Gods: from an MS in the Royal Library, Copenhagen



Royal Library, Copenhagen



Royal Museum of Fine Arts, Copenhagen

At a banquet given by Aegir, lord of the seas, Loki insulted all the gods and goddesses, and was therefore driven out by Thor: a painting by Constantin Hansen

spoil the work, and as he stung the smith on the eyelid at a crucial moment, the hammer was left with too short a handle. But the gods pronounced it the finest of treasures, and Loki only kept his head because he insisted his neck was not included; in the end they sewed his lips together instead.

Troublemaker of Asgard

When the giants try to steal the treasures of the gods, Loki is always involved. Once the giant Thjazi bore him off to the land of giants and only released him on condition that he brought him the golden apples of perpetual youth. Loki lured Idun, who guarded the fruit, out of Asgard and Thjazi bore her off with her apples, leaving the gods to grow old. Loki was threatened with death if he did not bring the apples back, so he flew to giantland in the form of a falcon, turned Idun into a nut and flew back, pursued by Thjazi. He reached the walls of Asgard, and the gods set fire to a heap of shavings and singed Thjazi's wings, so that he fell into Asgard and was slain.

Another giant, Geirrod, captured Loki in falcon shape and starved him for three months until he promised to entice Thor to his abode without his hammer or belt of strength. Loki managed this, but Thor was helped by a giantess who lent him her staff, another belt and iron gloves. Possibly Loki was also responsible for the theft of Thor's hammer by the giant Thrym. If so, he made amends, for he accompanied Thor, disguised as Freyja, on an expedition to retrieve the hammer, and managed to allay all suspicions by his quick answers. There is also a tale of how Loki stole Freyja's necklace for Odin, turning himself into a flea and biting her as she slept so that it was possible to unclasp and remove the treasure. On another occasion Loki brought Odin and Hoenir into danger when he killed an otter by a waterfall. The otter was the son of Hreidmar in animal form, and Hreidmar seized and bound the gods and demanded as payment for his son's life sufficient gold to cover the otterskin. Loki was sent to find the gold, caught the dwarf Andvari swimming as a fish in the river, and forced him to surrender a great treasure.

Most of the Loki stories ended happily for the gods, except for the death of Balder (see BALDER). When the gods realized Loki's guilt, they resolved to kill him. He evaded them for a while in the form of a salmon, but Kvasir the wise found the shape of a burnt net among the ashes of Loki's hearth, reconstructed it and caught the salmon by its tail. The gods then bound him with the entrails of his son, beneath three flat stones. Above his head a snake dropped poison but his faithful wife Sigyn caught it in a bowl, and when she went to empty this the writhings of Loki caused the earth to quake. He was doomed to lie thus until the end of the world, and in the account of the destruction of the world Loki reappeared to fight beside the giants and help to encompass the final overthrow of Asgard.

Behind the merry tales of Loki's pranks, there are sombre associations with death and evil. He appears as a bitter-tongued troublemaker in the poem *Lokasenna*, when he accuses the gods and goddeses of stupidity, cowardice and every kind of scandalous behaviour. Sometimes he appears as a terrible giant in the underworld, and his children are said to be the wolf who finally swallows the sun, the world serpent who lurks in the depths of the sea, and Hel, the queen of the realm of death.

Attempts have been made to explain the contradictions in Loki's character. It has been suggested that he was originally a fire god (*logi* means fire). Another suggestion is that he is an example of the trickster figure (see TRICKSTER), found in the myths of the North American Indians. The trickster takes on animal form, and often becomes a female, as Loki does; he appears in many comic situations, and plays many pranks; he is also a culture hero who brings benefits to mankind. Dumezil believed that the figure of Loki as the arch-thief is an ancient one, going back to Indo-European ideas of the gods. Whatever his origin, Loki will be remembered as long as Norse myths continue to be told.

(See also RAGNAROK.)

H.R. ELLIS DAVIDSON

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Michael Holford

In the 8th century BC the Assyrians invaded the kingdom of Israel, which had split away from the southern kingdom of Judah, and deported many of the inhabitants: this is the origin of the mystery of the 'lost tribes of Israel'. Details from reliefs in the British Museum, showing King Tiglath-Pileser III, one of the conquerors of Israel (*left*), and his captives being counted and taken away in carts (*right*)

The belief that the British are descended from the lost ten tribes of Israel is based on the disappearance of these people after their deportation from Palestine in the 8th century BC

LOST TRIBES OF ISRAEL

THE PROBLEM of the whereabouts of the so-called 'lost tribes' of Israel has provoked much speculation which, in the light of biblical prophecy, has frequently taken a religious turn. The background of the problem is that on the death of Solomon, about 926 BC, his son Rehoboam succeeded to the throne of Israel. When the new king rejected demands for reform, the northern part of the country seceded and became a separate state under Jeroboam, the popular leader. Northerners and southerners were alike Israelites, claiming to be the chosen people of their God, but while the north appropriated the name of Israel, the southern kingdom, centred on Jerusalem, was known as Judah. Its people were the ancestors of the Jews: despite all migrations and intermarriage with Gentiles, the main body of the Jewish community everywhere is, in theory at least, of Judahite descent, hence the word 'Judaism'. The 'lost tribes' are the descendants, or presumed descendants, of the northerners.

'Israel' first appears as an historical people in an Egyptian inscription dated between 1230 and 1215 BC. The Hebrew serfs depicted in Exodus had probably left Egypt under Rameses II, somewhere about 1280. At the time of the inscription they were settling in Canaan. Moses had given them a loose unity by his own leadership and the cult of Yahweh, the Lord God, who had rescued them from bondage. The book of Genesis, compiled centuries later, portrays Yahweh as the Supreme Being and asserts the Israelites' descent from patriarchs who possessed the country long before with Yahweh's blessing.

The Twelve Tribes

There is no doubt that Israel began as a group of tribes and Genesis draws on credible traditions about their origin. The full number is given as 12. But the list of tribes with their territories is confused. Genesis (chapter 49) traces them back in semi-mythical style to the 12 sons of the patriarch Jacob or Israel, from whom they took their names: Reuben, Simeon, Levi, Judah, Zebulun, Issachar, Dan, Gad, Asher, Naphtali, Joseph and Benjamin. But the parcelling-out of Canaan described in the book of Joshua does not provide for a Joseph tribe but for two half-tribes, Manasseh and Ephraim, supposed to be descended from Joseph's two sons. The Levites are a priestly caste rather than a tribe, and live in all parts of the land.

After various changes, the tribe of Judah, which was at first small, rose to supremacy in the south. It absorbed part of Simeon, and more or less annexed Benjamin. The southern bloc thus formed was always somewhat aloof from the north and the strip of land between them was debatable. David began his reign as king of the south only. When the north submitted to him, he was anointed separately. The split between north and south under his grandson Rehoboam was, to some extent therefore, a return to the pre-Davidic state of affairs.

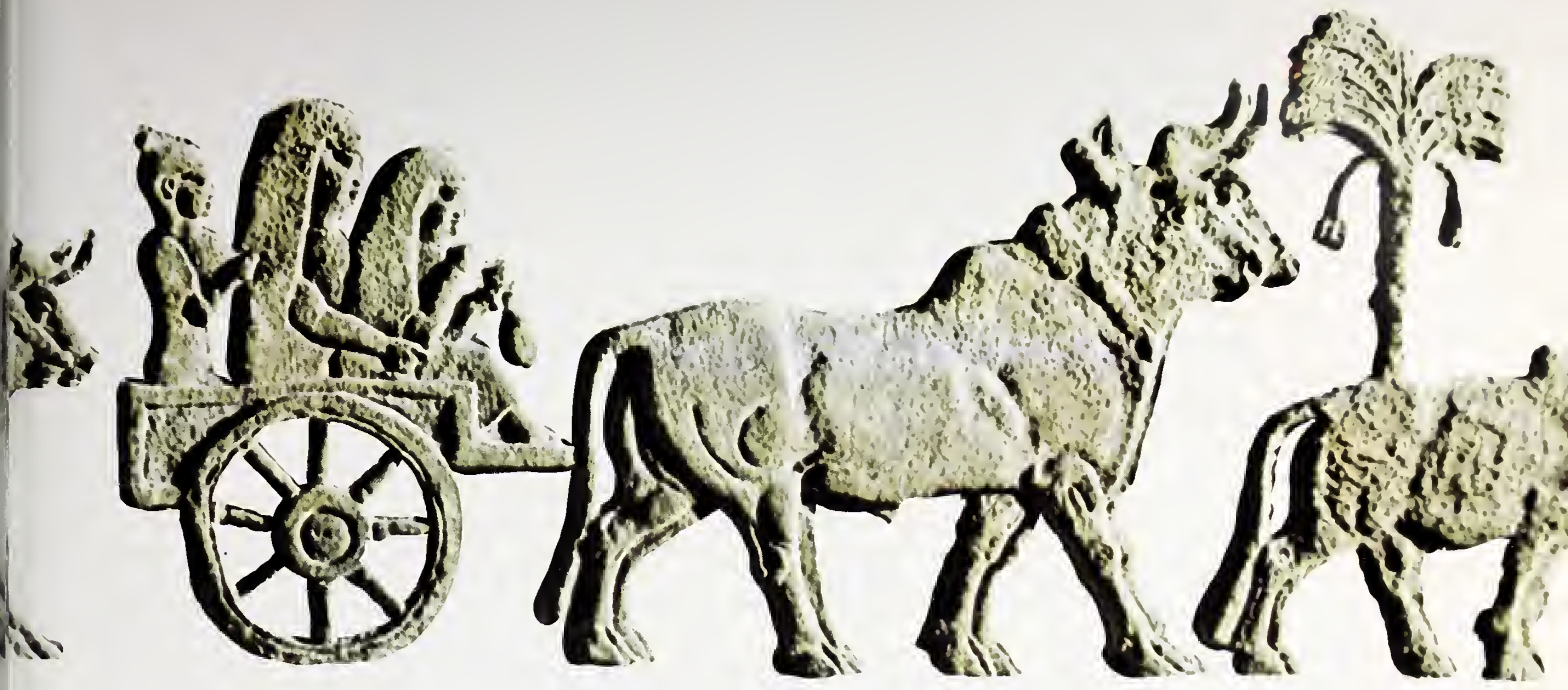
After the secession, the northern group of tribes counted as ten, the southern as two. The arithmetic was imprecise. Judah gave its name to the southern kingdom, and a recognizable Benjamin survived within this, as well as a Levite element. The southern Simeonites were no longer thought of as distinct. The north, the 'kingdom of Israel', claimed Simeonite remnants and most of the Levites, making up, with the other tribes, a total of eight-and-two-large-fractions, or (by courtesy) ten. Despite the different number of tribes, in size the two kingdoms were broadly similar.

Judah kept the Davidic dynasty, Jerusalem, the Temple and the Ark of the Covenant which was housed there. It was a poorer, more rustic state than Israel, but less prone to disturbances, political or spiritual. The north was more open to pagan influence, as is shown in the story of Ahab and his defection to the worship of Baal. Also, as it lacked the Temple, its kings set up new shrines for Yahweh which never enjoyed the same prestige. In spite of its assumption of the sacred name 'Israel' and the zeal of its great prophet Elijah, the northern kingdom drifted into religious ambiguity. The Old Testament writers who record its history are all southerners, and denounce even its Yahweh cult as semi-idolatrous. It appears that, while paganizing tendencies were checked in Judah by prophets and kings, they made deep inroads among the tribes of the north.

Deported by the Assyrians

The disaster that befell them was therefore considered to be a divine judgement (2 Kings, chapter 17). In 734 Tiglath-Pileser III of Assyria invaded the northern kingdom, deported some of its people, and held on to part of its territory. The Judahites were his allies. After further upheavals the Assyrians besieged Samaria, the northern capital, which was taken and destroyed by Sargon II in 721. Following the examples of his predecessors, he then effected a mass transfer of populations.

This event is the point of origin of the 'lost tribes' problem. The Bible implies that all the northerners were deported. An Assyrian inscription gives the figure as 27,290, and although this may refer to one instalment of



several, it is unlikely that the conquerors emptied the country altogether. Probably they took away most of the Israelites who were concentrated in the larger inhabited places – the upper part of society, the dominant strata of all ten tribes – and left only a poor and disorganized peasantry.

They then refilled the area with colonists from Babylon and other cities. Racial and religious intermingling produced, in time, the hybrid Samaritan stock practising a debased version of the Israelite religion, which the Jews proper deeply detested. The surviving strain of the ten tribes in the Samaritan populace dwindled steadily. Whatever pedigrees individuals might claim, the northern tribal system was dead in its homeland. The real question, however, is the fate of Sargon's deportees, and the possibility that somewhere the northern tribes still exist in the same way as the southerners may be said to, because their Jewish descendants still maintain a collective identity which derives from them.

The Faithful Remnant

In 587 BC Judah suffered the same fate as the north. The Babylonians captured Jerusalem, destroyed the Temple, and carried off the upper stratum of the inhabitants. But these Israelites of Judah, sustained in exile by prophets and teachers, remained faithful to their religion. In 539 the Persian king Cyrus took Babylon and allowed them to return. Among the few who did, to build a new Temple in Jerusalem, were Zerubbabel, Ezra and Nehemiah. Jerusalem was again the religious headquarters, and the majority who did not return were still spiritually loyal to Zion, wherever they might be dispersed.

These heirs of Judah, inside and outside Palestine, were the original Jews. They produced the Old Testament in its present form. With the end of the northern kingdom the name 'Israel' could revert to its true sense of the chosen people. The Jews were the faithful remnant who inherited the Lord's promises. From the 5th century BC onward, they were 'Israel', and there is no biblical indication that anybody else was. The Israel of Malachi, one of the last books of the Old Testament to be written, is the Jewish community, and the same usage occurs in the New Testament.

The Jews who restored Jerusalem under Persian protection were willing to accept the surviving Yahweh-worshippers of the south (Ezra 6.21). But they refused to accept the hybrid northerners, despite their Israelite blood, because of their ancestors' paganism; Samaria was thus driven into permanent schism. The Jews considered themselves to have become the true representatives of all the 12 tribes (Ezra 6.17).

Some of them allowed eventually that, if Jews intermarried with people of northern ancestry, the descendants could count as belonging to whichever northern tribe was concerned. This is the simplest explanation of the reference in Luke (2.36), where the Jewish prophetess Anna is 'of the tribe of Asher'. Jesus refers to the 12 tribes in Matthew (19.28). When he speaks of his ministry to the 'lost sheep of the house of Israel' (15.24) he may be referring to people of Israelite antecedents, in or out of Samaria, who have lost touch with the faith.

At all events there is no reason to think, as some do, that the reference is to the northerners deported in 721 BC, or that Jesus knew where these 'lost tribes' lingered on and contemplated a mission to them. The Jews reached a firm conclusion about their fate. The Assyrians 'placed them in Halah, and on the Habor, the river of Gozan, and in the cities of the Medes', according to 2 Kings, 17.6; the author says they are there 'until this day', that is, the date of writing. So the deported ten tribes still had a recognized identity in the 6th century BC, when 2 Kings was composed, and were living in Mesopotamia and Persia.

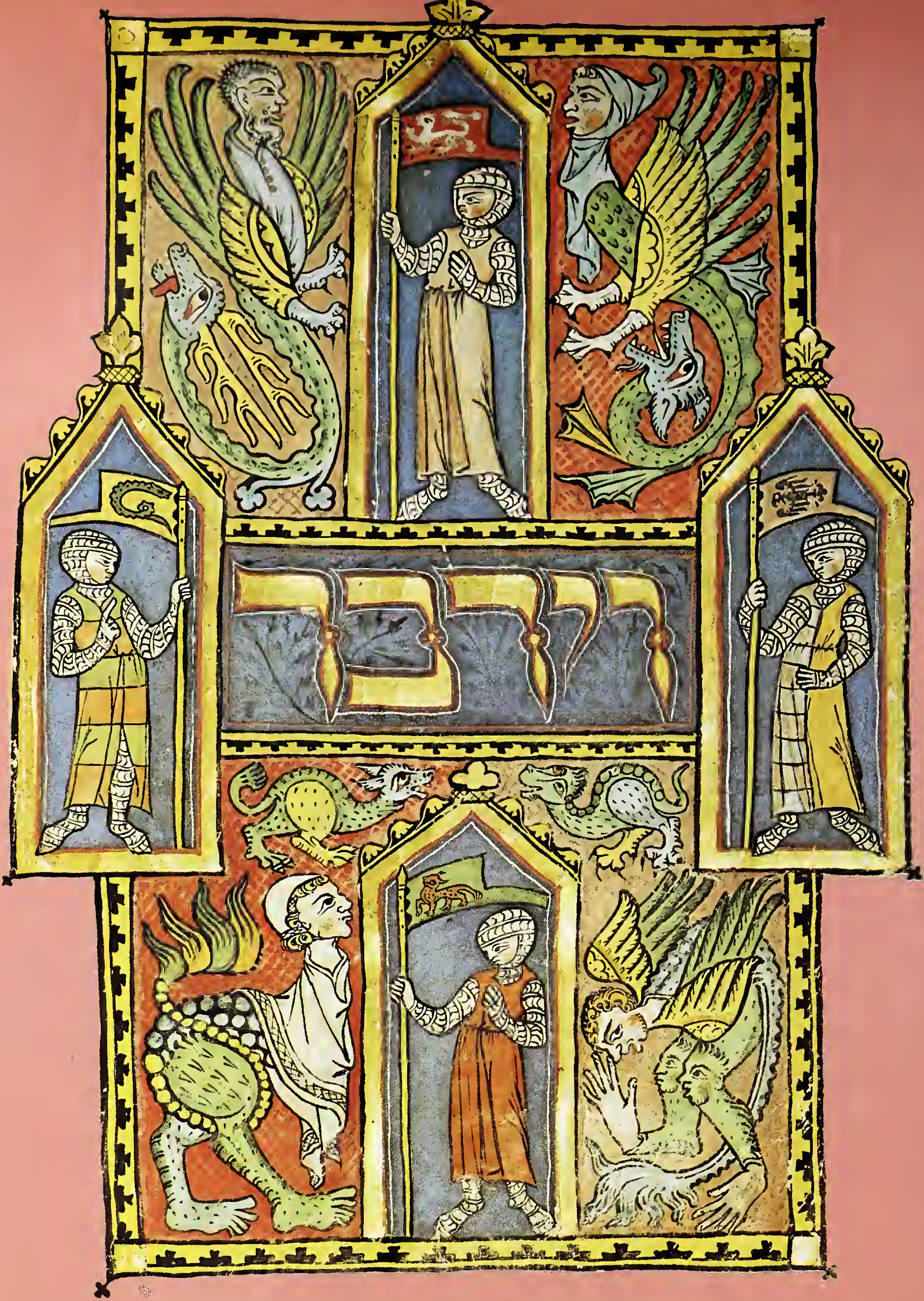
The Jewish historian Josephus, in the 1st century AD, speaks of the ten tribes as somewhere east of the Euphrates River; they are 'an immense multitude' dwelling beyond the Roman frontier. The Talmud, which is after Scripture itself the foundation of orthodox Judaism, preserves a hope that the missing tribes will at last be found, purified, and regrafted to the faithful Judahite stock in the Promised Land. But the rabbis do not speculate in detail. The lost tribes are ignored, or rather left to God. In some sense they still have a separate existence and are still ten, and that is all we can say.

The speculative quest for the lost tribes is a non-Jewish phenomenon, at times anti-Jewish. A recurrent idea is that the Jews have disguised the truth, attempting to monopolize the divine blessings, and that they themselves are the apostates, while some other nation is the true Israel of God.

The British Israelites

Ethnologists deny that the lost tribes could still be a distinctive grouping. The deportees must long since have been absorbed by other nations. Some, as noted, may have intermarried with Jews of the dispersion and thus re-entered the continuing Israelite body. Probably far more intermarried with Gentiles. The northerners never attained the stubborn religious identity which preserved the Jews. Intermarriage must have ended distinctiveness after a few generations. It is possible that a few so-called Jewish communities in Kurdistan and the Caucasus are of northern Israelite descent. But they do not constitute a people.

One theory which professes to locate the lost tribes asserts that the Afghans are Israelites. A claim has been advanced for the Japanese and for the American Indians. The tribes are supposed to have crossed the Bering Strait on the ice and marched southward. Most famous of all is the British Israel doctrine. It declares that the exiles wandered through Europe and settled in the British Isles. They became totally paganized on the way, but were converted to Christianity in their new home, and have since proved their character as the chosen of



British Museum

Four knights hold banners with the emblems of four of the 12 Jewish tribes, the lion of Judah, the eagle of Reuben, the bull of Ephraim and the serpent of Dan: from a German pentateuch, 14th century. The British, Afghans, Japanese and American Indians have all been claimed as descendants of the 'lost tribes', with equally little justification

God by taking a lead in the Reformation. Most of the arguments employed to support such notions are very flimsy: for instance, 'British' is supposedly the Hebrew *b'rit'ish,* meaning 'covenant man'.

British Israelites do not claim that the British people are the lost tribes because of alleged linguistic coincidences. Their starting-point is the Bible, read in a fundamentalist spirit. The prophets foretell various things about Israel not fulfilled by the Jews: that God's people will be powerful, that they will be 'a nation and a company of nations', and so forth. Fundamentalists refuse to admit that an inspired prophecy can be conditional. So God's promises must be literally fulfilled; the complete northern tribal system must still exist somewhere.

The British Israelite feels no obligation to produce scholarly proofs that the lost tribes exist. He already knows that they do because, on biblical grounds, they must. While the British Empire endured, the British Israel theory had a certain force. It was at its strongest after 1918, when Britain took charge of the Holy Land and permitted some Jewish settlement. But while the Empire could be Israel in a symbolic sense, the case for literal ethnic links with the lost tribes could not be sustained.

The theory was handicapped further by entanglement with such aberrations as pyramidology. After 1945 it slowly declined. Its appeal lay in the public events which seemed to bear out some of the prophecies. In the post-imperial age, the absence of any such apparent fulfilments reduces the lost tribes to a theme of speculation only.

GEOFFREY ASHE*

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One of the common experiences of life is the constant necessity to make decisions. Conscious of their own fallibility, human beings all over the world have used lots to evade responsibility and leave decisions to a higher and more competent power

LOTS

WHEN JESUS WAS DYING on the cross, the Roman soldiers on duty at the execution cast lots to decide which of them should have his tunic (John 19.24). After the traitor Judas had killed himself, when his place among the apostles needed to be filled, the two leading candidates were Joseph Justus and Matthias. Lots were cast to decide between them and the lot fell on Matthias, which was taken as a sign that he was God's choice (Acts 1.23). Casting lots, in other words, is a way of reaching a decision which is felt to be fair – because it is beyond the participants' control – but which is also regarded as a way of ascertaining the wishes of a higher power. A person's 'lot in life', it is implied, is apportioned by fate or the gods or whatever powers may be, and someone who 'draws the short straw' is felt to be the victim of fate rather than chance.

Making decisions by lot had a long history in Judaism, going far back beyond the time of Jesus. Land was divided among the tribes of Israel by lot (Numbers 26.55). The ritual of the Day of Atonement involved taking two goats and choosing one of them by lot to be the scapegoat, which symbolically carried the sins of the people and was sent out into the wilderness to die (Leviticus, chapter 16).

The high priests of Israel were equipped with the mysterious objects called the *Urim* and *Thummim*, which were used to divine the will of God in some way akin to casting lots. In Saul's time, the Urim and Thummim were used to divine who had sinned and attracted God's anger. The possibilities were whittled down until Saul eventually said, 'Cast the lot between me and my son Jonathan', and the lot fell against Jonathan, who had sinned secretly by disobeying an order (1 Samuel, 14).

The Urim and Thummim were kept in a pouch attached to the high priest's breastplate and later writers identified them as twelve stones, which they said shone with light to give a positive or favourable answer, but remained dark if the answer was negative. It is clear that when lots were cast, it was God who was believed to determine the outcome, not chance. 'The lot is cast into the lap, but the decision is wholly from the Lord' (Proverbs 16.33).

A related, but more complicated, type of divination mentioned in the Old Testament (and known as rhabdomancy) involved throwing sticks into the air and watching how they fell, or similarly observing the flight of an arrow. This has been practised in many parts of the world. It is said that Salisbury Cathedral in England stands where it does because, when the decision was taken to build it, an archer fired an arrow into the air and the foundation stone was laid on the spot where the arrow landed. This was a way of leaving the exact choice of site to God.

Going by the Book

Another traditional Jewish method of divination was to ask a child to quote a verse of the scriptures at random or say which verses had been studied in school that day, and then draw one's own conclusions. Or a passage could be picked out at random from the Bible or one of its books – the Psalms, for example – and taken as an answer to a question previously formulated in the mind.

The Greeks used verses taken from the *Iliad* and the *Odyssey*, while the Romans preferred to take theirs from Virgil's *Aeneid*. Such verses were inscribed on a number of discs which were strung together, called *sortes* (from the Latin *serere*, to string). Their popularity led to the title *Sors* being added to the many names bestowed upon the goddess Fortuna.

At the famous oracular centre of Praeneste, the sortes were inscribed upon tablets carved from sacred oak trees and housed in a chest or ark made of hallowed olive wood. To ascertain the ruling of the presiding deity the inquirer received a tablet drawn from this chest by an acolyte, which could only be done on certain days of the year. The prophetic words found upon the tablet were then made clear or interpreted by a learned and pious priest. If the prediction proved to be favourable and was eventually fulfilled, it was the custom for the satisfied inquirer to present a votive offering to the temple of the goddess. Later,

Destiny From the Dice

A simple method of divination from dice. Choose a question from the list below (or make up one of your own). Concentrate on it while shaking two dice and throwing them in a circle traced on a table. Add the two numbers shown, throw again, and add the second total to the first. With the combined total consult the list of answers

QUESTIONS

Shall I fall in love?
Will happiness be mine?
Will danger threaten?
Will I find what is lost?
Shall I gain my wish?
Will I be successful?
Will the debts be paid?
Is good fortune on the way?
Will I get the expected letter?
Must I wait for bad news?
Must I wait for good news?
Will I be found out?
Am I being betrayed?
Shall I try another profession?
Does my beloved love me?
Should I go to law?
Can I trust my colleagues?
Should I move house?
Will I go on a journey?
Am I to be married soon?
Will I love more than once?
Will I make him/her happy?
Will I be rich?
Will I have children?

ANSWERS

4	Yes, if you are unselfish
5	No, if you are not prudent
6	Yes, think of trees and gardens
7	Yes, if you rely on yourself
8	Yes, if you co-operate
9	Yes, if you seek only the best
10	No, if you make difficulties
11	Chance it
12	If you are sincere
13	Only if you distrust words
14	Of course, but make sure to conquer
15	Only if you insist
16	If you are yourself
17	Of course
18	If you work hard
19	Await a message
20	Only if you are very discreet
21	Not if you refuse to take risks
22	Certainly, but change your habits
23	In an unlikely place or an unlikely way
24	No, unless you are charitable

in Imperial Rome, the Virgilian *Sortes* of the Latin augurs were one of the most renowned and successful methods employed to divine the decrees of fate.

The high reputation which Virgil enjoyed as a master magician and a prophet of Christ's birth – rather than as a poet – in Europe in the Middle Ages gave the *Aeneid* a long life as an oracle. However, Christians generally preferred to use the Bible; they would open it at random and prick out a sentence with the eyes shut to determine a course of action. Prayer books and hymn books were also employed. On especially solemn occasions the clergy would fast for two or three days, before putting a copy of the New Testament or a Mass-book on the altar of a church and using it to gain divine guidance. In the 4th century St Martin was chosen as Bishop of Tours by this method.

In Moslem countries the Koran has been used in the same way and Buddhist scriptures are so employed in the East. In West Africa lots are still used to select written verses which are considered significant.

These are not really random methods, of course, for behind all forms of divination is the conviction that all phenomena provide clues to the underlying pattern, and so the future events, of the universe. So simple is the principle of casting lots, and so universal the need for help in making difficult decisions, that they have been used everywhere. Geomancy has developed from simple methods of divination from the patterns made by scattered pebbles or grains of sand, while the greatly respected Chinese oracle, the *I Ching*, depends on the casting of sticks or – the method which has become more popular recently – coins (see GEOMANCY; I CHING).

In the *Nihongi*, the Japanese cosmological 'bible', it is recounted how certain discontented princes in the year 658 AD sought to divine the future of their treasonous plans by drawing slips of paper that had been magically inscribed. Such a proceeding followed intoned incantations and the making of offerings to propitiatory spirits. Taking this book as the foundation for his divinatory art, the celebrated medieval Japanese seer Taka Shima Kaemon made prognostications with astonishingly accurate results. In Japan he is still held in high esteem, and many a modern politician or business man there consults those sages who carry on the tradition said to be transmitted from him, through his successors, to this day.

Peeling the Bark

Medieval Jews would peel the bark from one side of a piece of wood, but leave it on the other. The smooth, peeled side was called 'the woman' and the rough side 'the man'. The wood was thrown twice in the air. If it fell with 'the man' uppermost the first time and 'the woman' the second, that was a good sign, if the reverse it was a bad. Falling the same way twice was considered noncommittal.

Tibetan tradition used pebbles, coins, ears of grain, dice or twigs as lots and many people carried a booklet with them which explained the meaning of different patterns. In sub-Saharan Africa a way of casting lots uses the odd, even gruesome, collection of objects in the diviner's basket or bag. They are thrown down and conclusions are drawn from the patterns they make or the proximity of one object to another. The object which lands in the middle or one which falls by itself is considered very significant.

A modern method of divination from dice, which is not intended to be taken too seriously, is shown on the previous page. Choose a question from the list, or make up a question of your own. Concentrate on it while shaking two dice and throwing them within a circle that has been traced on the top of a table. Add the two numbers revealed. Then throw again, adding these numbers to the former. With this total consult the list of answers.

To seek to understand the supposed value of decisions or predictions arrived at by the casting of lots, it is necessary to abandon the Western theory of causality and to embrace what C. G. Jung (see JUNG) spoke of as 'synchronicity'. Cause and effect express the evolutionary aspect of both physical and psychological phenomena, while synchronicity stresses the random, the variant, the unique.

(See also DIVINATION; FATE.)

FURTHER READING: W. R. Gibson and L.R. Gibson, *The Psychic Sciences* (Pocket Books, 1968); C.G. Jung and R. Wilhelm, *The I Ching* (Princeton University Press, 3rd rev. ed, 1979); C.G. Jung, *Synchronicity: an Acausal Connecting Principle* (Routledge & Kegan Paul, 1972).

LOTUS

RICHEST IN SYMBOLISM of all the flowers of the Orient, the lotus has a vast range and subtle variety of meanings in religion, philosophy, mythology and art, particularly in India, China and Egypt. In essence it signifies the female principle of life, from which stems fertility, prosperity, creation itself; and also enlightenment, immortality and resurrection.

The sacred lotus which occurs in mythology is the great white water-lily, *Nymphaea lotus*, native to Africa. This is a fragrant, night-flowering species with blooms up to 10 inches in diameter. A variety with much smaller flowers extends the range across India as far as Australia. There is also a blue-flowered African species, *Nymphaea caerulea*, which appears particularly in Egyptian representations.

The so-called Indian lotus, *Nelumbium speciosum*, is a very handsome plant having platter-like leaves each with a central stalk, and a large, globular pink flower held well out of the water, to be followed by a fascinating cone-shaped seed vessel. Although now regarded in India as a holy plant, it is evident from carvings and paintings that the original sacred lotus there was also the white water-lily.

The association of the water-lily with the life-giving Nile made it one of Egypt's many sacred objects, standing for fertility and resurrection. It was used in funeral rites and was among the commonest votive offerings, many tomb paintings showing it tied to the pillars of a shrine or house. It became part of social ceremony: at any gathering each guest would be presented with a lotus flower; special guests might have a necklace of the blooms, and stems were fixed to headdresses in such a way that the flower hung down in the centre of the forehead. Lotuses also played an important part in the general decorations.

Osiris, god of the underworld, is usually represented as wearing a crown of lotus blooms, while Horus, in his aspect of god of silence, sits on a flower, Buddha-like, his fingers to his lips. In Egyptian mythology the water-lily represented the newly-created earth, seen in the form of the flower floating on the water, enshrining the mysterious secrets of the gods.

The flower was equally sacred to the sun: an association due partly to its ray-like petals. Statues of divinities sometimes carry a lotus sceptre in each hand, and the flower was often placed on the mummies of women, where it ensured their purification and rebirth. With other flowers, those of waterlilies were often placed in sarcophagi; the mummy of Rameses II, for instance, was associated with the blue lotus.

The Cosmic Flower

Conventionalized, the water-lily produced in architecture the well-known lotus bud and flower capitals of Egyptian pillars and formed the basis of many stylized patterns. These were transmuted by the Assyrians and other Near Eastern peoples, and it has been suggested that the lotus is the basis of the Assyrian sacred tree. From Egyptian capitals the lotus theme was taken up by the Phoenicians and became part of the Greek Corinthian style. In Greece a multitude of patterns were developed from it, which are found also in India and in Etruscan and Roman art, the latter handing on themes into Byzantine, Romanesque and indeed all later decorative art; truly a remarkable example of the water-lily's symbolic regenerative powers.

In Hindu mythology the lotus represents the female life principle, and is the symbol of the yoni or female generative organs. When the lingam or sacred phallus is depicted, it is often shown resting on or surrounded by lotus petals. The earliest representation of the lotus in art is found among the flowers adorning the head of a statue of an Earth Mother figure (c 3000 BC) discovered at Mohenjo-Daro in the Indus valley. Such a fertility goddess appears later as Lakshmi, the consort of Vishnu, who emerged out of a lotus which sprang from his forehead: she is known also as Padma (lotus). In the form of Kali, she holds the lotus symbol of regeneration in one hand.

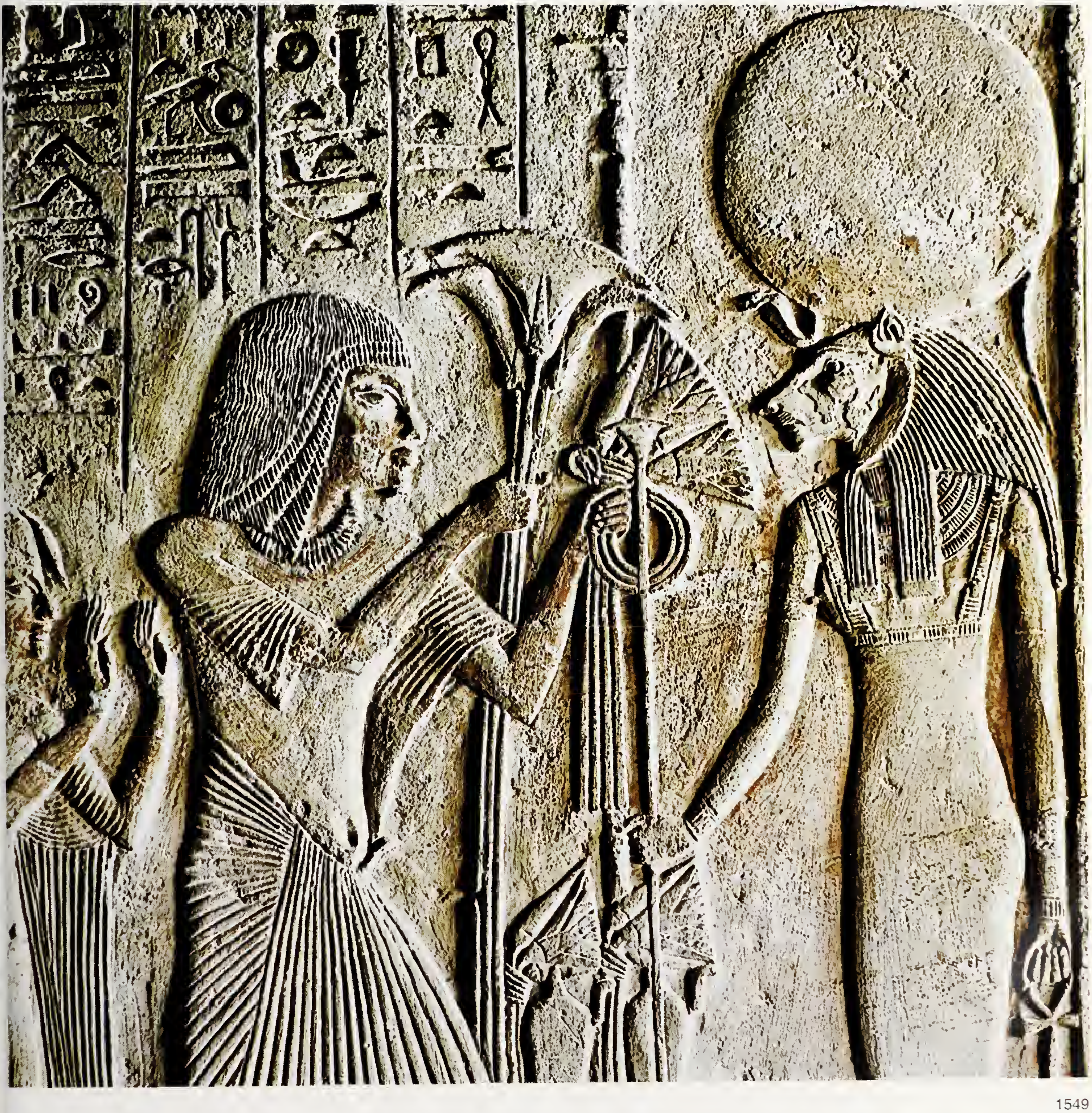
In Hindu creation mythology the spirit of the Supreme Being was personified by a golden lotus on a great sea. From Vishnu, the 'lotus-navelled', issued a lotus on which sat Brahma, the 'lotus-born' Creator. The lotus expanded into the universe, and from its petals arose the mountains and rivers. The Buddha was associated with this flower at his birth, and it was his symbol, topped by a trident representing the sun. From this mythology of creation is obtained the familiar prayer and incantation, inscribed millions of times upon prayer-flags and prayer-wheels, 'O, the Jewel in the Lotus'.

Chinese Buddhists believed in a 'western heaven' where, in a sacred lake of lotuses, the souls of the dead await admittance to paradise in lotus buds. Each soul rests in its bud until the time appointed for its opening, and the plant flourishes or wilts in accordance with the piety of the individual soul during its earthly existence. A pure soul, belonging to a truly devout man, will be released from the bud immediately into the divine presence. In China, the lotus was more especially the emblem of purity, because it is not of the earth but rises spotless and immaculate from the waters.

The Lotus-Eaters

The lotus which brought forgetfulness to the Lotus-eaters of Greek legend is a small tree of the buckthorn family, *Zizyphu lotus*, found all round the Mediterranean. The fruits of this tree were, and still are, used for food and can be made into a kind of bread. It was once an important item in the diet of the poor and the word *lotophagi*, lotus-eaters, became synonymous with poverty – a reality less attractive than the myth.

In the richly significant gestures of the Hindu dance, the lotus is a recurring symbol, and in yoga the *chakras* or centres of super-physical energy are known as the six lotuses, the seventh or supreme chakra, the *sahasrara*, being the thousand-petalled lotus (see CHAKRAS). The flower is linked with the heraldic rose of England and with the palm in the collar of the Order of the Star of India. In the language of flowers the lotus as a whole represents eloquence; the flower alone, estranged love, and the leaf recantation.



The white water-lily of Africa was the sacred lotus of ancient Egypt, a symbol of fertility and resurrection because of its connection with the life-giving river Nile. It was used in funeral rites and offered to the gods, here to the lion-headed goddess Sekhmet

British Museum

A philandering priest, a web of political intrigue and the hothouse atmosphere of a convent formed an explosive combination which manifested itself in outbreaks of alleged possession

LOUDUN NUNS

THE MASS POSSESSION OF NUNS from the Ursuline Convent of Loudun combined political intrigue at court with psychosexual hysteria among the nuns; it resulted in the execution of an innocent man, Urbain Grandier, and even today remains a startling example of collective hysteria.

Born in 1590 at Bouère near Le Mans, Urbain Grandier was educated by the Jesuits at Bordeaux. He entered the priesthood and in 1627 was appointed parish priest of St Pierre de Marché in Loudun, Vienne. Grandier was a handsome, cultured man who, despite his calling, had an eye for young women. Unfortunately he lacked discretion in the conduct of his affairs, while his unguarded tongue made him enemies.

In time his affairs became notorious; matters came to a head in 1630 when he not only carried on a scandalous relationship with Madeleine de Brou, one of his young penitents, but was accused of being the father of a child born to Philippa Trincant, daughter of Loudun's public prosecutor. Trincant complained about Grandier and persuaded La Rocheposay, the Bishop of Poitiers, who hated Grandier, to arrest him. On 2 June 1630 Grandier was charged with immorality and found guilty, but he persuaded Archbishop Sourdis of Bordeaux to free him and restore him to his post.

Grandier returned to Loudun to find that his opponents had joined forces with Father Mignon, confessor to the nuns of a small Ursuline convent at Loudun and an old enemy of his. A conspiracy was hatched to attack Grandier by persuading some of the sisters that they were possessed by demons; they confessed under exorcism that Grandier had bewitched them. Mother Jeanne des Anges, the Mother Superior, co-operated; soon she and several other nuns gave bizarre signs of demonic possession, going into convulsions, adopting erotic postures, holding their breaths and distorting their faces and voices. One of the nuns

National Film Archive

during an attack mentioned Grandier's name; soon others began saying that Grandier had caused their possession.

They claimed that the demons tormenting them had whispered his name, and Sister Jeanne herself confirmed his guilt, saying that her nuns were possessed by two devils, Asmodeus and Zabulon, who came at Grandier's bidding. Gradually the story grew. The motive imputed to Grandier for the alleged possession was a desire to revenge himself on the nuns because Jeanne des Anges was known to be opposing his advancement.

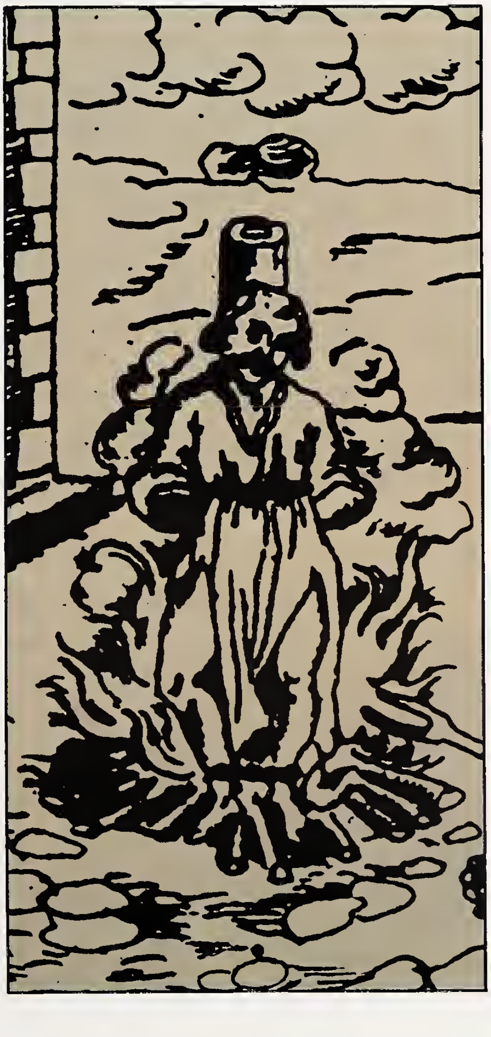
Alarmed at the growing scandal, in 1633 Monsignor Sourdis stepped in and again came to Grandier's rescue. He sent his own doctor to Loudun who pronounced that the nuns were not possessed and forbade Father Mignon to practise any further exorcism, 'as well as everybody else to interfere in exorcism under pain of losing their rights'. These sensible measures put a stop, as if by magic, to the nuns' convulsions.

Bewitched by a Bunch of Roses

Although peace was apparently restored at the convent, the conspiracy continued. A relative of Sister Jeanne des Anges named Jean de Laubardemont, an agent of Cardinal Richelieu, was sent to Loudun on government business. Learning that Grandier had published a satire which had infuriated the Cardinal and also that one of the nuns in the now notorious convent was related to his master, he reported back for orders to Richelieu.

For purely political motives, Richelieu wished to have Grandier condemned; he wanted to stage a great public exorcism to show the world what a devout Catholic he was, despite the freedom of worship which he still grudgingly permitted the Huguenots at home and the alliance with the Protestant Swedes he was seeking abroad. Seeing in Father Grandier's case an opportunity to instigate such a trial at Loudun – and to pay off a personal score – he gave orders to Laubardemont to form a special commission to arrest and convict Grandier.

To gain witnesses to support the case against him, the Crown agent appointed three priests to exorcise the nuns publicly; under the ministrations of Fathers Surin, Lactance and Tranquille, the women repeated their accusations of possession, displaying new symptoms of even greater intensity. Grandier himself was coerced into exorcizing the nuns, since he was allegedly responsible for their condition. Besides the original charge of causing the nuns' possession, Grandier was accused of incest, sacrilege and other crimes, even in the church precincts; 60 witnesses were found to attest to these crimes. The Mother Superior herself swore that the nuns had been bewitched by Father Grandier tossing a bouquet of roses over the convent walls.


Hulton Picture Library

Left After a frenzy of demonic possession, Jeanne des Anges and her nuns lie prostrate in submission while prayers are offered for their release from the grip of devils; from *Mother Joan of the Angels,* a film about the Loudun case **Right** Urbain Grandier was burned alive in 1634 for bewitching the nuns of Loudun

Even at this stage, Grandier appears to have fatally underestimated the power of the forces ranged against him, thinking that he had little to fear since the offences with which he was charged were imaginary. On 30 November 1633, he was suddenly thrown into prison in the castle of Angers. Proof of his guilt was sought in the form of 'Devil's Marks' – spots on the body insensitive to pain – found in four areas. This was not surprising in the light of a later account by Nicholas Aubin, who maintained that the method employed was to stab the priest with a lancet in one place causing acute pain, and then immediately after, using the blunt end of the instrument, touch him lightly elsewhere, causing no reaction.

At the trial, in 1634, Richelieu's choice of an investigating committee to handle the case, in place of the normal secular court procedure, denied Grandier his legal right to appeal to the Paris *parlement*. When the Bailli of Loudun publicly protested against the irregular procedure, he was silenced by Laubardemont who represented this as a criticism of the King, and hence treasonable. Evidence in support of the priest's innocence of the charges was disregarded and pressure was brought to bear on would-be witnesses for the defence, to make them keep silent on pain of incriminating themselves as witches. Several of the nuns, including probably Jeanne des Anges herself, had a change of heart and attempted to recant their previous statements, but the court refused to allow them a hearing. Firm proof of Grandier's guilt – in the form of an alleged pact with the Devil, signed by Satan, Lucifer, Beelzebub, Leviathan and Astaroth – was produced by the prosecution, who asserted in all seriousness that the document had been stolen by the demon Asmodeus from the Devil's own files.

Sentenced to Torture and the Fire

Judgement was pronounced on 18 August and Grandier was found guilty of the crimes of magic, *maleficia* (attempting to do harm by witchcraft) and causing several nuns to be possessed by demons. Sentence was passed, the priest being condemned to be tortured according to the 'first and last degrees', with the purpose of forcing him to incriminate others. After this, on the day of his execution, he was to ask God's pardon before the door of St Pierre, and then be taken to the public square of St Croix and burned alive. Grandier's extraordinary dignity and courage under torture – a contemporary writer records that this was so extreme that the marrow oozed out of his broken bones – merely infuriated his persecutors. He refused to gain remission by naming imaginary accomplices. Although he had been assured that he would be strangled before reaching the fire, the rope was knotted in such a way by the friars that it could not be drawn tight enough: he was burned alive.

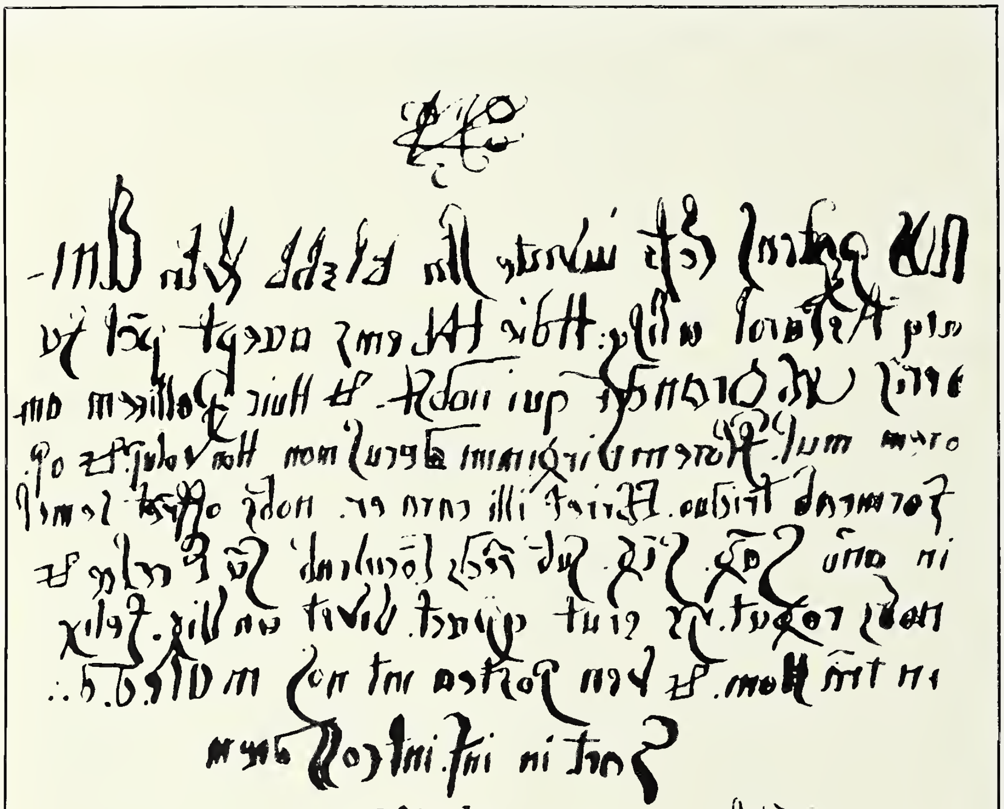
Today Grandier's innocence is no longer doubted, even by Catholic authorities. Even before the publication in 1880 of Dr Legue's *Urbain Grandier*, containing contemporary documents, the case had been summed up 20 years earlier by Abbé Lecanu, who wrote: 'it must be admitted that apart from the evidence of the possessed, who never described a single act capable of being proved, there cannot be found in the enormous dossiers on this affair any proof, any indication that he ever entered into any traffic with Satan' (*Histoire de Satan*, 1861). Among Grandier's own contemporaries, many theologians were shocked by the contradictory evidence which led to his sentence; according to Christian tradition Satan is an eternal liar, yet in the eyes of the committee which tried Grandier, Satan became an essential witness.

A Demon Named Zabulon

After Urbain Grandier's death the authorities were faced with the very embarrassing situation that not only did the possessions continue, affecting the Mother Superior herself, but they spread beyond Loudun. The government was lampooned and scurrilous songs were sung about the Cardinal. To justify Grandier's execution, it became imperative to exorcize Jeanne des Anges. An intelligent and saintly man, Father Jean Joseph Surin, was appointed her spiritual adviser; his memoirs, together with Jeanne's autobiography, throw some light on her personality and the events at Loudun. 'I was more determined than ever,' wrote Father Surin, 'to follow the path of penitence and prayer in making these nuns serve God with more fervour than before'. He offered himself to God 'to be burdened with Jeanne des Anges' evil and to feel all the sensations so far as being possessed by the Devil.' This close association, in which the exorcist and the victim, as it were, exchanged roles, went some way to healing Jeanne. She began to have mystical visions; not all of these sound invented, although undoubtedly some were embellished.

Under the Jesuit Father's guidance, considerable success was achieved in exorcizing other nuns still possessed. The withdrawal of the 'pension' which Richelieu had granted them for testifying against Grandier, when the Cardinal lost all interest in the case, further improved them. Unfortunately, Father Surin was recalled before Jeanne's demons were completely exorcized. A demon named Zabulon whispered to her that he would never leave her, except at the tomb of St Francis de Sales. After Jeanne made a visit to Italy to visit the tomb, the demon duly departed in 1638.

A number of explanations, in the light of modern knowledge, could account for the extraordinary behaviour of Jeanne des Anges and her nuns. It is still debated whether she was really possessed, a fraud, hysteric, or possibly an epileptic. There was a strong exhibitionist streak in her nature. 'The Devil' she wrote, 'often tricked me... I took tremendous pleasure in hearing people talk about it and I easily appeared worse than others'. In a rare moment of honesty she confessed 'Very often I realized very clearly that I was the prime cause of my troubles and that the demon only acted according to the cues I gave him.'



Formal agreement, signed by the demons Satanas, Beelzebub, Lucifer, Elimi and Astaroth, promising Grandier women, wealth and worldly honours in return for his allegiance. Written backwards because demons do everything in reverse, this document was produced in evidence at Grandier's trial

A False Sanctity

Her earlier life may partly explain her role in this extraordinary drama. Born Jeanne de Belcier, of moderately wealthy parents in Saintonge in 1602, as a child she had one shoulder higher than the other. Possibly a desire to compensate for this personal defect led to her exhibitionist tendencies and fantasies later. The Abbey of Saintes, where she went to school and where one of her aunts was prioress, asked her to leave before she had completed her studies. At 18 she entered the Ursuline convent at Poitiers and apparently proved an indifferent novice, fretting against the discipline and bored with prayer. 'I was looking,' she said later in her autobiography 'in so far as my condition allowed, for pleasure – although I found it in nothing.' She discovered how to fake sanctity, claiming to have visions. Her conduct impressed her superiors and in 1627, at the age of 25, she was nominated prioress of the Ursuline convent at Loudun. But there was bitter opposition to the appointment.

To her convent parlour came gossiping friends from the outside world and it was here that she first heard the name of Urbain Grandier, whose affairs were the talk of the town. The nuns, in particular their dissatisfied Mother Superior, became obsessed with the thought of Grandier, who epitomized the forbidden pleasures of the flesh. Possibly the motive put about by Jeanne for Grandier's alleged possession of the nuns – that it was an act of revenge because she had blocked his attempt to become confessor to her convent – was the reverse of the truth. More probably Jeanne, fascinated by Grandier's reputation as a womanizer, tried to persuade the priest to accept the appointment and was rejected. Plain and unloved, Jeanne des Anges wanted to attract attention; this was how the advantage of simulating possession occurred to her, consciously or not.

After the pilgrimage to the tomb of St Francis and the expulsion of the last demon, a new life began; as self-absorbed as before, it included visions, prophetic utterances and alleged healings. The climax occurred when her left hand was said to have developed stigmata in the shape of the names of Jesus and several saints. She attracted even greater notoriety and was received at Court, being granted an audience with Richelieu, who found her stigmata 'admirable'. Apart from her autobiography, there is little evidence either for the stigmata or for her miracles. In time the events at Loudun, a psychological drama intermingled with politics which ended in tragedy for Urbain, faded into oblivion. Jeanne died at Loudun on 29 January 1665, shortly before Father Surin.

MARYSE CHOISY

FURTHER READING: Aldous Huxley, *The Devils of Loudun* (Chatto & Windus, 1961).

Sonia Halliday

The home of Bernadette Soubirous, the young French girl who experienced visions in which she spoke with a 'Lady' who revealed to her a miraculous spring, is now the greatest centre of pilgrimage in the Roman Catholic world

The Vision **at Lourdes: Bernadette first saw 'the Lady' in 1858. 'She was wearing a white dress and and a blue sash and a yellow rose on each foot...'**

LOURDES

PILGRIMS SEEKING to pay devotion to our Lady of Lourdes and suppliants hoping for relief from their ailments are among the two million annual visitors to this city. Lourdes, in the department of Hautes Pyrenées in the old French province of Bigorre, has a resident population of nor more than 50,000, yet more than 500 hotels and as many souvenir shops. Industry, apart from tourism, is represented by slate and marble quarries. The greatest centre of pilgrimage in the Catholic world, Lourdes owes its celebrity to the apparitions seen in the Grotto of Massabielle in 1858 by Marie-Bernarde Soubirous (1844-79) who was canonized as St Bernadette in 1933. The principal pilgrimages are on 11 February (the Feast of the Apparitions of Our Lady of Lourdes), 25 March (the Feast of the Annunciation), 18 to 25 August (the National Pilgrimage) and 8 December (the Feast of the Immaculate Conception), when huge crowds take part in the ceremonial processions by day and night.

The curative powers of the mineral and thermal springs of the Pyrenees have been famed since Roman times, and the healing Madonnas of various towns in Bigorre have enjoyed local repute. But in 1858 Lourdes (population then about 4000) possessed neither healing shrines nor waters. The town was confined to the area east of the river Gave de Pau and south of a smaller stream, the Lapaca, which joined the Gave from the east. At the junction of the Gave and the Lapaca (the present Bridge of the Grotto) the Gave abruptly changes its north-to-south course. Turning sharply to the left, it flows from east to west between the Ribère meadows to the south and a hill to the north

Sonia Halliday

Camera Press London

which is now called the Mont du Calvaire and is surmounted by a Calvary (a representation of the Crucifixion). In 1858 a millstream known as the Savy cut off a triangle (the Ile du Chalet) from the bend in the Gave, which it rejoined just beyond a spur of the Calvaire Hill. The spur is called Massabielle (*masse vieille*, old rock). The Grotto of Massabielle was then a rather shallow and boulder-strewn cavern with a floor of sand and earth, accessible by wading across the Savy or by a rough steep path winding over the Massabielle and reaching the cavern from the west.

The Savy is now underground and the Gave diverted to allow the construction of the Esplanade of the Grotto, a broad promenade capable of accommodating hundreds of visitors on foot or in wheelchairs. Communion may be taken at the altar in the Grotto. The spring discovered by Bernadette is piped to the Baths further along the Esplanade, where the pilgrim can be immersed in hope of a cure or merely as a form of devotion.

'I Saw a Lady'

Bernadette, the eldest child of François Soubirous of Boly Mill on the Laca, suffered from indifferent health and asthma from the age of six. The family had been reduced to living in the worst accommodation in Lourdes, the so-called Cachot, a part of the old prison in the Rue des Petits Fosses. In 1858 Bernadette returned to Lourdes from a stay of some months at the village of Bartres. At that time she was illiterate and spoke only Bigourdian, the dialect of Bigorre. Her character appears to have had an earnest side masked by an outer gaiety. According to the Curé of Bartres, although she found it hard to learn her catechism, she was devout and unassuming. She probably knew little about the dogma of the Immaculate Conception of the Virgin Mary, proclaimed by Pope Pius IX in 1854 after a referendum of the higher clergy, nor of the apparition of the Virgin to two children at La Salette near Grenoble in 1846.

On 11 February 1858 Bernadette, her sister 'Toinette' and a friend were gathering firewood when they came to the bank of the Savy opposite to the grotto. Her companions ran through the stream but Bernadette stopped to take off her shoes, and at that moment occurred the first of her mystical experiences at Massabielle. Only in 1861 did she become literate enough to put it in writing, but throughout she never changed or elaborated her story, one of the facts which confirmed her honesty. Bernadette wrote: 'I heard a noise... I saw the trees were not moving at all, I... looked at the grotto. I saw a lady... she was wearing a white dress and a blue sash and a yellow rose on each (bare) foot, the colour of the chain of her rosary; when I saw that I rubbed my eyes, I thought I was seeing things, I put my hand in my pocket, I found my rosary in it, I wanted to get my hand up to my forehead, it fell back, the vision made the sign of the cross, then my hand shook... when I had finished my rosary, the vision disappeared all of a sudden.'

Although Bernadette's first feelings were of surprise and awe, she keenly desired to see the Lady again. In the course of 18 subsequent visits the apparition appeared to her on all occasions save one. As the news spread, Bernadette was accompanied by more and more spectators, amounting at the end to thousands. Most spectators saw only Bernadette in prayer or apparently conversing with an invisible companion. A few claimed to have seen the Virgin themselves, but even those Catholic scholars and scientists who accepted Bernadette's visions tended to reject these other visionaries as fraudulent or self-deluding.

The spring which miraculously appeared in the floor of the grotto continues to attract pilgrims in their thousands, who seek – and sometimes obtain – a cure for their ills. *Above left* and *left* Pilgrims at Lourdes

The Miraculous Spring

Throughout the affair, Bernadette treated the matter as essentially a private one. She sought no publicity and gave matter-of -fact replies at the numerous interrogations she had to undergo. Within a few days a number of respectable citizens were convinced of her honesty and tended to believe that the apparition was supernatural. Great interest attached therefore to the 'Lady's' identity. At first Bernadette referred to her merely as *Acqueró* – 'she', 'that', or 'that one'. Later she called her 'the Lady'. From Bernadette's descriptions the Lady resembled a girl of Bernadette's own age, 14, who semed happy and gay. Simply dressed, this apparition differed in style from the regal and splendid Madonnas of earlier French visionaries. On the third visit, acting on instructions, Bernadette asked Acqueró to write down her name and received the spoken reply, 'That isn't necessary. Will you be kind enough to come here for a fortnight.' When Bernadette assented she was told, 'I don't promise to make you happy in this world but in the next.' As usual in 19th century France, relations were delicate between Church and State; to visit the grotto Bernadette ignored a police order to keep away; the only instance of disobedience in her life. At the seventh appearance the Lady revealed three secrets to Bernadette with the words 'I forbid you to repeat this to anyone'. The secrets, personal to Bernadette, were never revealed.

On later visits Acqueró enjoined penitence and prayer on behalf of sinners and told Bernadette to 'Go and drink at the spring and wash in it.' The observers were mystified when Bernadette began to scratch at the floor of the grotto. But water seeped into the hole she had made. Such was the advent of the miraculous spring which now yields 9000 gallons of good quality drinking water, a day. Pilgrims began collecting it in bottles within a few days and soon the first cures were being claimed. 'Go and tell the priests that people are to come here in procession and have a chapel built here,' said Acqueró. When Bernadette reported this to the Curé of Lourdes, he gruffly demanded that the Lady give her name if she wanted a chapel. On the next visit Acqueró, after twice failing to answer, said in the Bigourdian dialect: '*Que soy er Immaculate Conceptiou*' (I am the Immaculate Conception), the words now inscribed beneath her statue in the grotto. The Curé was startled by this somewhat abstract description and puzzled by the fact that Bernadette clearly had no conscious notion of the meaning of the phrase.

Officially Sanctioned

At the end of the fortnight Bernadette said farewell to Acqueró in the belief that she would not see her again in this life. The police closed the grotto to the public but the interdict was withdrawn on orders from Paris after a visit by the Catholic journalist Louis Veuillot and the governess of the Prince Imperial. The Curé vetoed a suggestion by the civil authorities that Bernadette be detained for treatment at a sanatorium. After an episcopal enquiry, the devotion already instituted by the faithful was approved and in 1862 a Commission judged that 'Mary the Immaculate Mother of God did truly appear to Bernadette Soubirous.'

Whether the Virgin Mary did converse with Bernadette at Massabielle is a question that evades a final logical or scientific decision and will continue to do so. Although we need not accept such an explanation, neither can we firmly deny the possibility that Bernadette's visions were only elaborate hallucinations, conjured from the depths of her own soul. Perhaps Acqueró was only a 'psychological projection', an involuntary attempt to find a heart in a heartless world. Even so, there is an affecting and poetic simplicity about her accounts of Acqueró, and perhaps *That one* represents some profound and true intuition of reality revealed to babes but hidden from the wise and prudent.

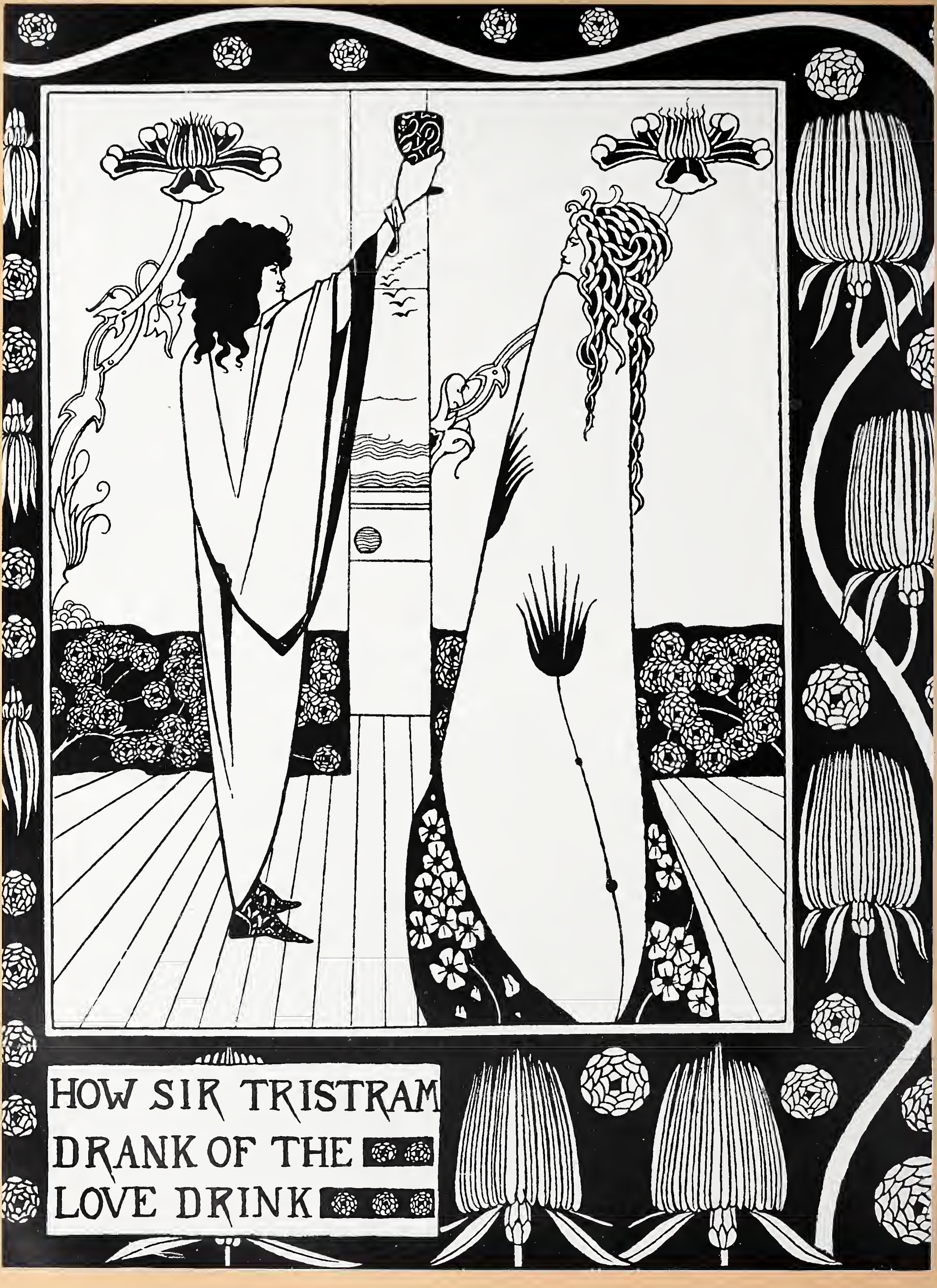
After Acqueró's leave-taking Bernadette attended, first as a day-scholar and then as a boarder, the school which now bears her name, the Hospice of the Sisters of Charity. In 1866, after two serious illnesses, she sought of her own volition to become a nun. The conventual authorities had their misgivings about her both as a 'visionary' and as a potential physical invalid. But she was accepted at the mother-house of the Hospice, the Convent of Saint Gildard at Nevers, 300 miles away on the Loire. Here in 1879, she died after an exemplary life and prolonged physical suffering, without ever visiting Lourdes again. She had wept bitterly when in 1866 she saw the grotto for the last time and spoke of it as her heaven on earth. Whether on her deathbed she saw Acqueró again is unknown.

Saint Gildard is now itself a place of pilgrimage and cures are achieved at the sepulchre of Bernadette, who was exhumed incorrupt in 1925. These cures, whether at Saint Gildard or at Lourdes, fall into the general pattern of 'faith healing' and there is nothing to suggest that they are any more or less miraculous than the general run of faith cures.

(See also FAITH HEALING.)

A.R.G. OWEN

FURTHER READING: P. Marnham, *Lourdes: a Modern Pilgrimage* (Doubleday 1982); G. Menotti, *Lourdes; Bonechi Guide Series* (Larousse, 1984); A. Neame, *The Happening at Lourdes* (Simon and Schuster, 1968).


HOW SIR TRISTRAM
DRANK OF THE
LOVE DRINK

Victoria and Albert Museum

LOVE MAGIC

In the same spirit that our forefathers ate periwinkles mixed with earthworms, there are still people today who eat oysters hoping that it will improve their love-making; from the desire to bind the loved one ever more closely, men and women have resorted to bizarre and often dangerous magical practices

OF THE TWO distinct types of love magic, the first is the collective or general charm or medicine which allegedly 'works' on anyone, and which is selected because of its distinctive appearance, shape or taste, or easily recognizable symbolism. This type, composed of various ingredients, may be provocative of heat or shaped in the likeness of the male or female sexual organs. The second type is the specially adapted and individual charm, the use of which is based upon the assumption that a state of love can be transmitted by magic from one individual to another. This second type incorporates the exchange of locks of hair, nail-parings and blood, but more often some personal object which has been endowed with magical qualities by a witch or wizard. The personal charm has always been considered to be far more effective than the more general type, since it is supposed to exert a direct influence upon the one who is to be charmed.

The choice of the symbols or objects used in love magic has varied according to culture or individual circumstances. In ancient India, for example, human beings were believed to be the offspring of trees, the sap of which was in consequence thought to assist procreation. The testicles of humans and animals have been in high demand as love stimulants at various times, as have vegetables whose shapes have suggested the male or female genitals, two examples being beans and cress. Bartolomeo, personal cook to His Holiness Pope Pius V, achieved immense fame among European gastronomes with his speciality, a pie of bulls' testicles, and the French nobility of the 18th century gorged huge helpings of bean soup and truffle soup, and sipped delicate liqueurs in the vain hope of renewing their spent sexual energies.

The love potion, a magical aphrodisiac which makes the drinker fall in love with the next person he or she sees, has a long history in popular belief and in legends like the tale of Tristan and Isolde: 'How Sir Tristram Drank of the Love Drink', by Aubrey Beardsley

Fish, because of their fecundity, have always been held to be an aphrodisiac food, and in particular the oyster. The flesh of the partridge was favoured by the impotent because this particular bird was notorious for its lascivious disposition and its supposed power to impregnate its mate by the sound of its voice. The lizard, because of its imagined likeness to the phallus, was also considered an aphrodisiac food. Certain Australian tribes actually forbade the eating of lizards by boys for fear that the resultant craze for sexual intercourse would be damaging to their healths.

To the casual eye it would seem that all the resources of Nature must at one time or another have been utilized as ingredients in love magic. Even fruit in the shape of the golden apple of Aphrodite compelled the frigid Atalanta to submit to the commands of love. The symbolism of the apple in the magic of sex has been commemorated for all time in popular legends of the temptation of Adam, although the account in Genesis does not specify this fruit (see APPLE). The song of the Sirens falls into the category of love magic because of the compulsion it exercised over the luckless mariners whom it lured to their destruction.

The Potent Mandrake

The best known of all the aphrodisiacs of the ancient world was the mandrake or mandragora, a purple-flowered tuber with roots which often resemble the human body. Known also as 'Circe's Plant', it has been used in the form of a love potion from very early times. Pliny the Elder declared that, 'When a mandrake root in the shape of a male genital organ was found, it secured genital love'. This plant, which was said to emit a terrifying scream when dragged from the earth, was used not only for aphrodisiac purposes but also in medicine (see MANDRAKE). Satyricon, a smooth-leaved plant with a twofold root, when dissolved in goats' milk, was supposed to endow a person with the power to effect 70 successive acts of copulation.

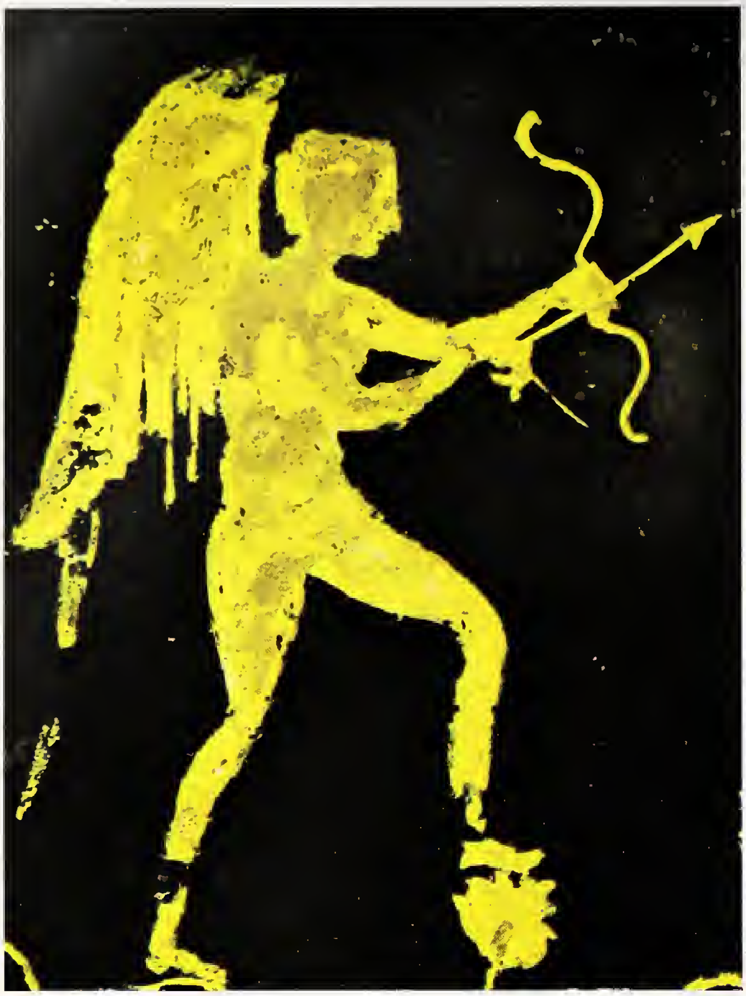
In the British Isles the lovelorn could always draw upon the bounty of the countryside for the power to perform the nuptial act. The marigold, which was called 'husbandman's dial' by the Anglo Saxons, was used as an ingredient in love charms and also used in wedding garlands. St John's wort, a midsummer plant renowned for the power of expelling demons, witches and fairies (see ST JOHN'S WORT), was also used as a cure for barrenness, for a childless wife had only to pick this flower while walking naked in her garden and she could expect to be a mother before next Midsummer Day. The poppy, however, was a love-killer and was commonly used in love magic as an anaphrodisiac. The periwinkle was supposed to induce love between a man and a woman if powdered with earthworms and eaten with meat.

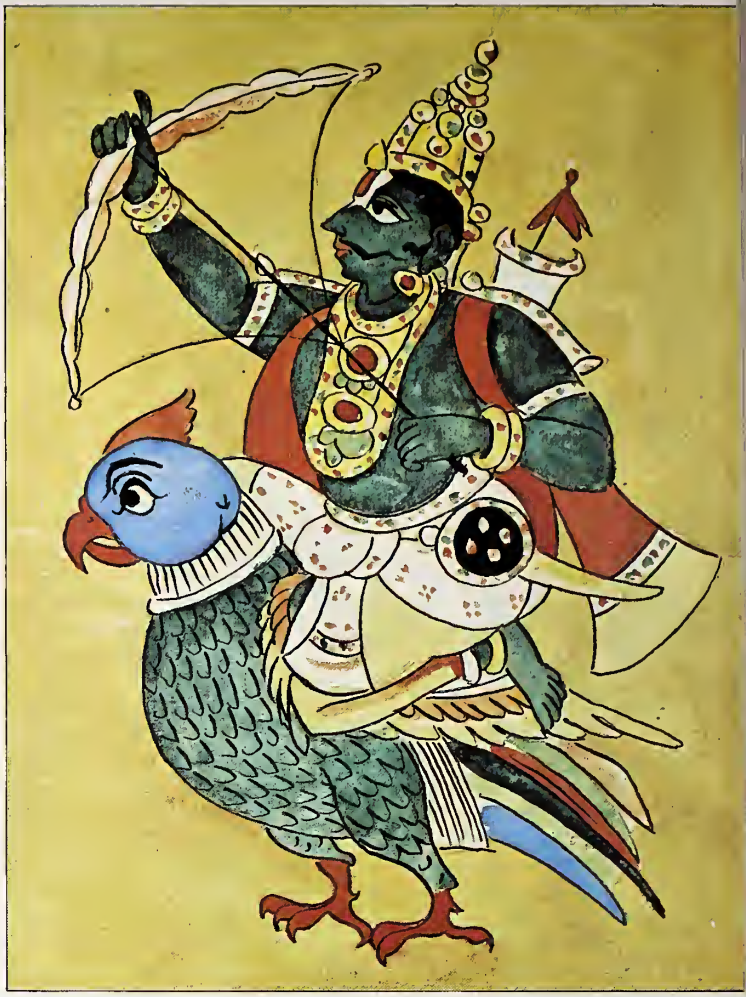
Among other plants and vegetables which have been resorted to by man for the restoration of his flagging energies have been artichokes, asparagus, leeks, parsnips, turnips and truffles, together with the humble lettuce and cabbage. A really single-minded lecher who was prepared to eat his way into a maiden's affections could call upon a wide variety of the most exotic stimulants.

The philtre or love potion was the principal method by which the aphrodisiac was administered. Both the philtre and the potion were produced as articles of commerce and belong therefore as much to the lore of medical quackery as to magic. The philtre might be a concoction of narcotic perfumes, the testes of animals, onions, ginger or cinnamon, the choice of a particular ingredient being based upon an imagined relationship between the symbol and the sexual objective. The mixture, which was usually taken in liquid form, could be extremely unpleasant, doubtless in deference to some mystical principle of primitive shock therapy. Human brains, hearts, livers, urine and skin were commonplace ingredients, but a really potent compound might require the marrow and spleen of a boy who had been murdered at the very moment of feasting his eyes upon some illicit scene of lust. To be completely effective the love potion required a magical spell to be muttered over it by a witch at the time of its preparation.

Lethal Potions

A closely allied department of love magic was the anaphrodisiac or lust-killer, which ranged from relatively innocent 'rings of oblivion' supplied by medieval magicians to women who desired to get the old love out of their systems before proceeding with the new, to such drastic measures for





Musee Guimet/Dorka

The Romans prepared for love-making by feasting on red mullet, octopus, cuttlefish, oysters and the electric ray

dampening the fires of lust as lizards soused in urine or a liniment of mouse dung.

In the application of magic to love-making the objects utilized have ranged from the sexual organs of the stag to the horn of the rhinoceros with its obvious phallic implications. Oriental love, however, for its successful consummation demanded honey compounded with pepper, and the liquorice-tasting root of the plant ginseng, which is considered by some to be a true aphrodisiac.

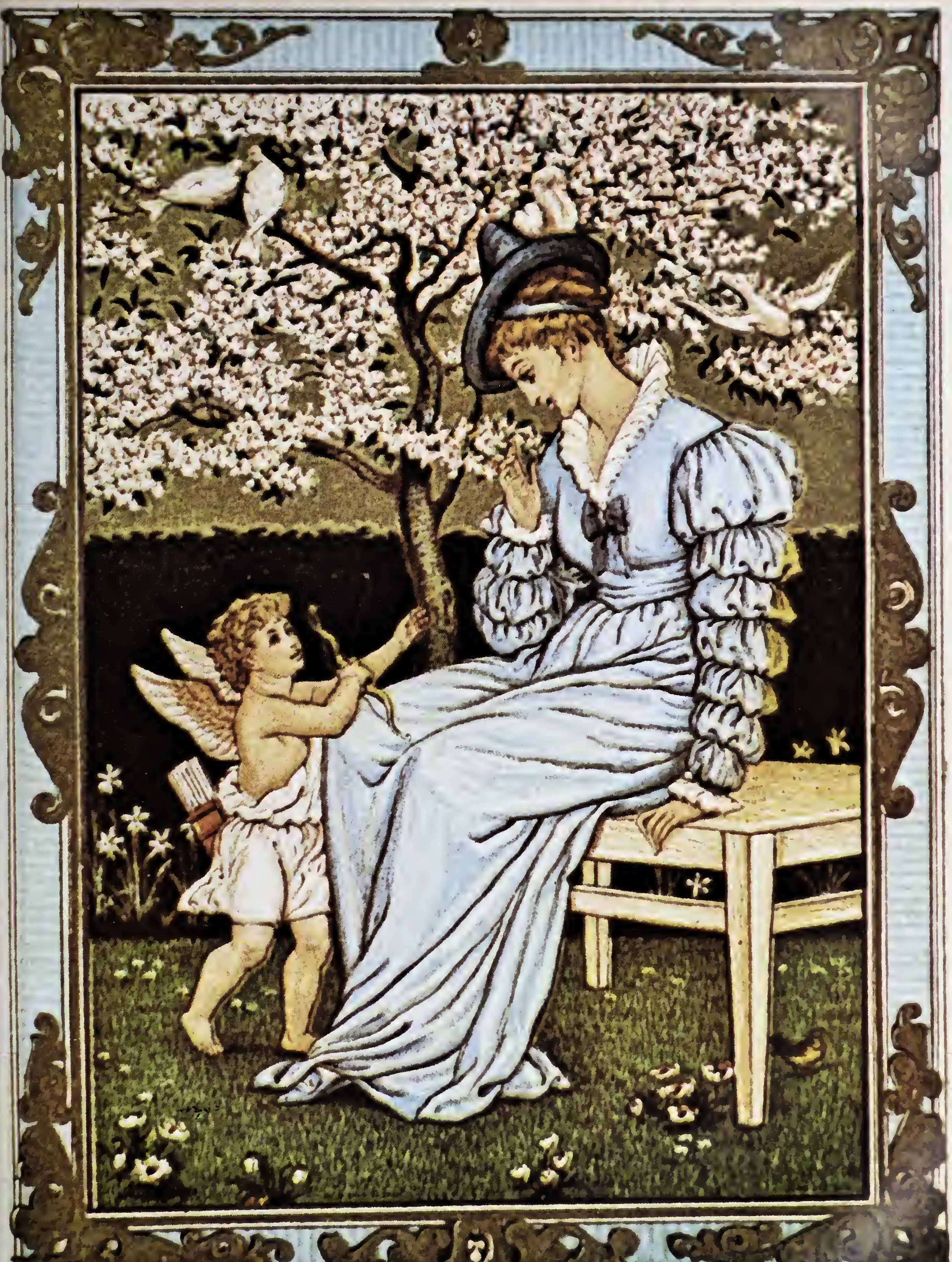
The Western world has made its own peculiar contribution to the lore of love magic in the shape of a number of curious recipes, most of them handed down in its folklore. The Greek physician Dioscorides of the 1st century AD, lists a number of amatory lures including a paste made from the tuber of orchids and goats' milk, and a species of turnip succinctly described as 'provocative to venerie'.

The Greeks, who were uninhibited in love matters, were inclined not only to have their cake but to eat it in the form of phallic-shaped loaves. The Romans prepared for love-making by feasting on red mullet, octopus, cuttlefish, oysters and the electric ray, but if these measures proved ineffective they were plied with pepper and myrrh.

The history of love magic had its darker side, however, for many of the aphrodisiacs which were peddled to the public were poisonous. The Roman poet Lucretius is said to have committed suicide during a bout of sexual frenzy brought on by a love potion. The magicians of Thessaly, who were the principal specialists in this line in Southern Europe, used drugs which were capable of driving a man insane, according to Juvenal.

So irresistible are the forces of love that different mythologies personify it as a god whose magic arrows of desire overwhelm mortals. The Greek Eros (*above left*) was at first a great primal force: he later became prettified into a mischievous child (*right*). The Hindu god Kama (*above*) rides a parrot and bears a bow of sugar-cane with a quiver of arrows tipped with flowers

Less harmful, if ineffective as love stimulants, were certain unfamiliar foods which acquired an aphrodisiac reputation.



At the beginning of the present century a resinous compound called 'dragon's blood' was still being burned by estranged wives

Even the potato when first introduced into Europe became a delicacy for the well-to-do, arising from the erroneous belief that it cured impotence, and in 16th-century Spain this vegetable was highly prized for its supposed virtues. The tomato, under the name of 'love apple', became much sought after as an aphrodisiac – so much so that the Puritans declared it to be poisonous. As a result the tomato went into eclipse as an article of diet, only regaining its good name in the 19th century.

Cannibalism for Love

In other forms of love magic lovers could be bound together in an unbreakable union by the mutual exchange of charms, locks of hair, nail-parings and occasionally human blood. This type of rite in all probability represented an early form of the marriage ceremony. In 17th-century England there was a popular custom in which a silver coin known as a 'commendation ninepence' was broken into two pieces, each lover taking a part, the giver saying at the same time 'To my love', and the receiver 'From my love'.

Included in the strange arts practised by the love magician was 'knot-tying', a device for rendering a man impotent by remote control. This involved the ritual knotting of a piece of cord, after which the frustrated lover could only recover his lost powers by paying the price demanded for untying of the knot (see also STRING).

The amatory arts provided a means of livelihood for a large number of magicians and charlatans, who prescribed not only the better known love recipes but certain dubious compounds of their own. Among these practitioners was the witch, with her undoubted skill in resolving emotional disturbances by words of power and whose stock-in-trade consisted largely of handed-down vestiges of ancient herbal and magical lore. Only the foolhardy would be likely to call upon the services of a witch as a marriage counsellor for the repellence of their philtres was proverbial, including such delicacies as toads' venom, ox bile, thieves' flesh, asses' lungs, and corpses exhumed from graveyards. The once-popular superstition that the eating of human flesh reinvigorated the lover is said to have made it necessary to place guards over Thessalian cemeteries to protect the graves from marauding witches. Among other ingredients of a witch's brew was hippomanes, a substance found in the heads of newly-born foals, and also small stones taken from the head of the perch.

Partly owing to its association with witches, love magic was declared illegal in England in the 16th century. A curious clause was included in the Witchcraft Statute of 1542, making it a felony to 'practise or cause to be used . . . any invocation of spirites, witchcrafts, enchantments or sorcerers to . . . provoke any person to unlawful love.' A similar clause occurs in the later Witchcraft Act of 1563; and in the Act of King James I in 1604 there is a further clause prohibiting the taking up of any human body 'from the grave where it resteth' for use in 'any manner of witchcraft, sorcery, charm, or enchantment.' The procurement of 'unlawful love' by magic was one of the slanders against Anne Boleyn which was circulating before her fall from favour; it was suggested that she had lured King Henry into matrimony by means of witchcraft. According to another story Henry's son, King Edward VI, became in turn a victim of love magic, inflicted upon him by Lady Jane Grey.

The Love Potion

Now when the maid and the man, Isolde and Tristan, had drunk the draught, in an instant that arch-disturber of tranquillity was there, Love, waylayer of all hearts, and she had stolen in! Before they were aware of it she had planted her victorious standard in their two hearts and bowed them beneath her yoke. They who were two and divided now became one and united. No longer were they at variance: Isolde's hatred was gone. Love, the reconciler, had purged their hearts of enmity, and so joined them in affection that each was to the other as limpid as a mirror. They shared a single heart. Her anguish was his pain: his pain her anguish. The two were one both in joy and sorrow, yet they hid their feelings from each other. This was from doubt and shame. She was ashamed, as he was. She went in doubt of him, as he of her. However blindly the craving in their hearts was centred on one desire, their anxiety was how to begin. This masked their desire from each other.

Gottfried von Strassburg *Tristan*

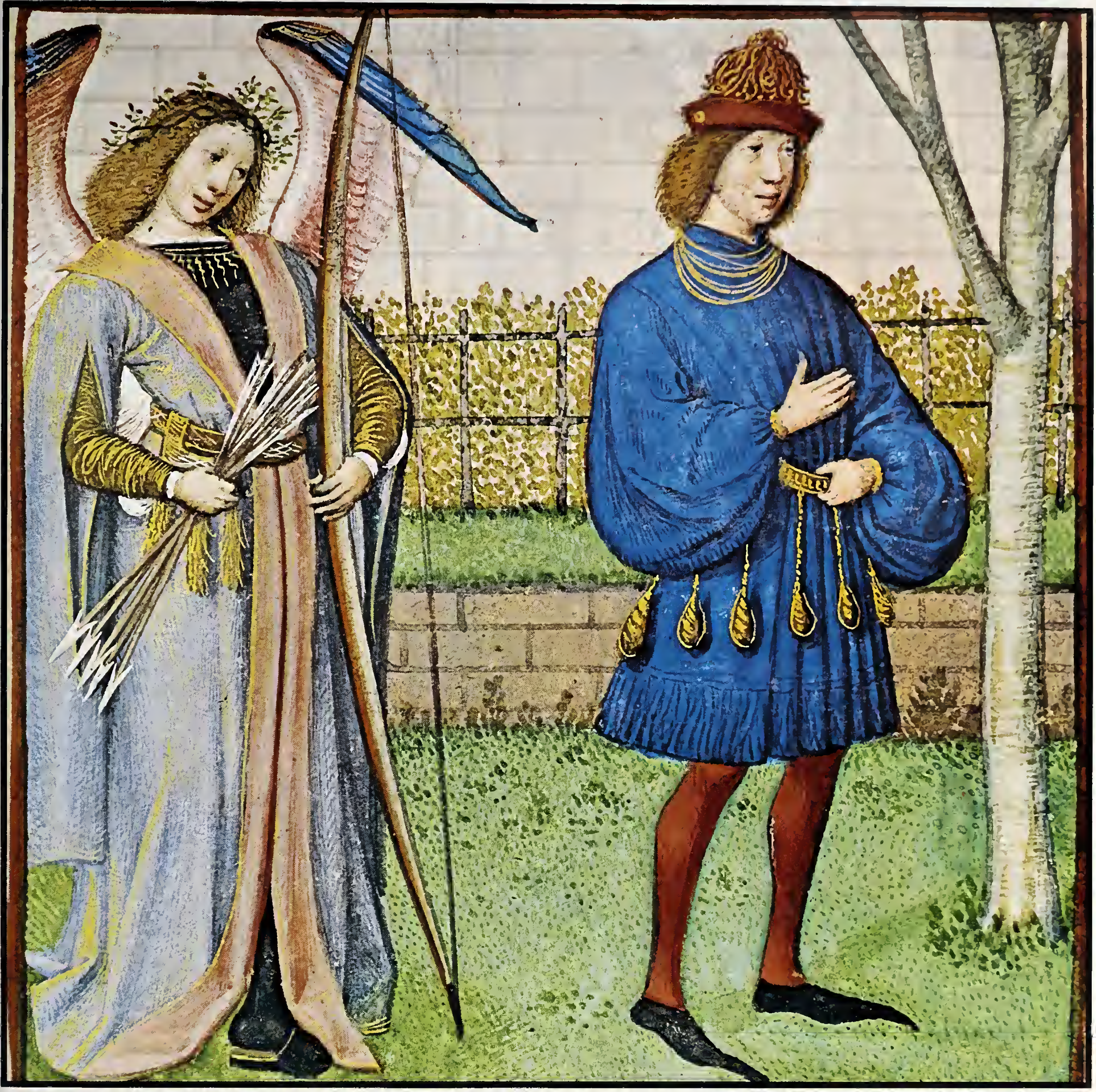
The decline in magic as a specialized art does not appear to have had any immediate effect upon the beliefs and practice of the population in general. Love magic descended to the successors of the witch, the village wise man and the itinerant quack. The victim of unrequited love could go to the local apothecary who would be able to supply an instant remedy in the form of an aphrodisiac known as Spanish fly. In the poet Gay's *Shepherd's Walk* occur the lines:

Straight to the 'pothecary shop I went
And in love powder all my money spent.
Behap what will, next Sunday, after prayers,
When to the alehouse Lubbukin repairs
These golden flies into his mug I'll throw
And soon the swain with fervent love shall glow.

The 'golden flies' refer to the dried blister-beetle or Spanish fly which when applied to the sexual organs arouses desire at the risk of causing vomiting, and other unpleasant and dangerous effects. Cantharides, another name for this aphrodisiac, was among the remedies peddled by Count Cagliostro (see CAGLIOSTRO) in the 18th century and was the drug administered to prostitutes in the form of bonbons by the Marquis de Sade, several of whose victims afterwards died.

Modern Mythology

Despite the gradual decline in ancient magical beliefs generally, love magic survived in one form or another. At the beginning of the present century a resinous compound called 'dragon's blood' was still being burned by estranged wives. At Hallowe'en a young girl would stand combing her hair before her mirror, an apple in one hand, in the hope of compelling the image of her future husband to materialize in the glass over her left shoulder. In another type of Hallowe'en divination a snail would be placed in a flat dish overnight and from the tracings of its slime in the morning the girl was supposed to be able to deduce the initials of her husband-to-be. Even today it is not uncommon for a gypsy girl to wear an ivy leaf close



The angel of love, bearing the bow and arrows of desire which were attributes of the Greek Eros, appears to the lover in a garden: 15th century French illustration to a famous medieval poem, the *Roman de la Rose*

Roger Wood

to her heart when embarking on a lover's tryst to ensure that all goes well; while schoolgirls still chant:

> Ivy, Ivy, I love you
> In my bosom I put you.
> The first young man who speaks to me
> My future husband he shall be.

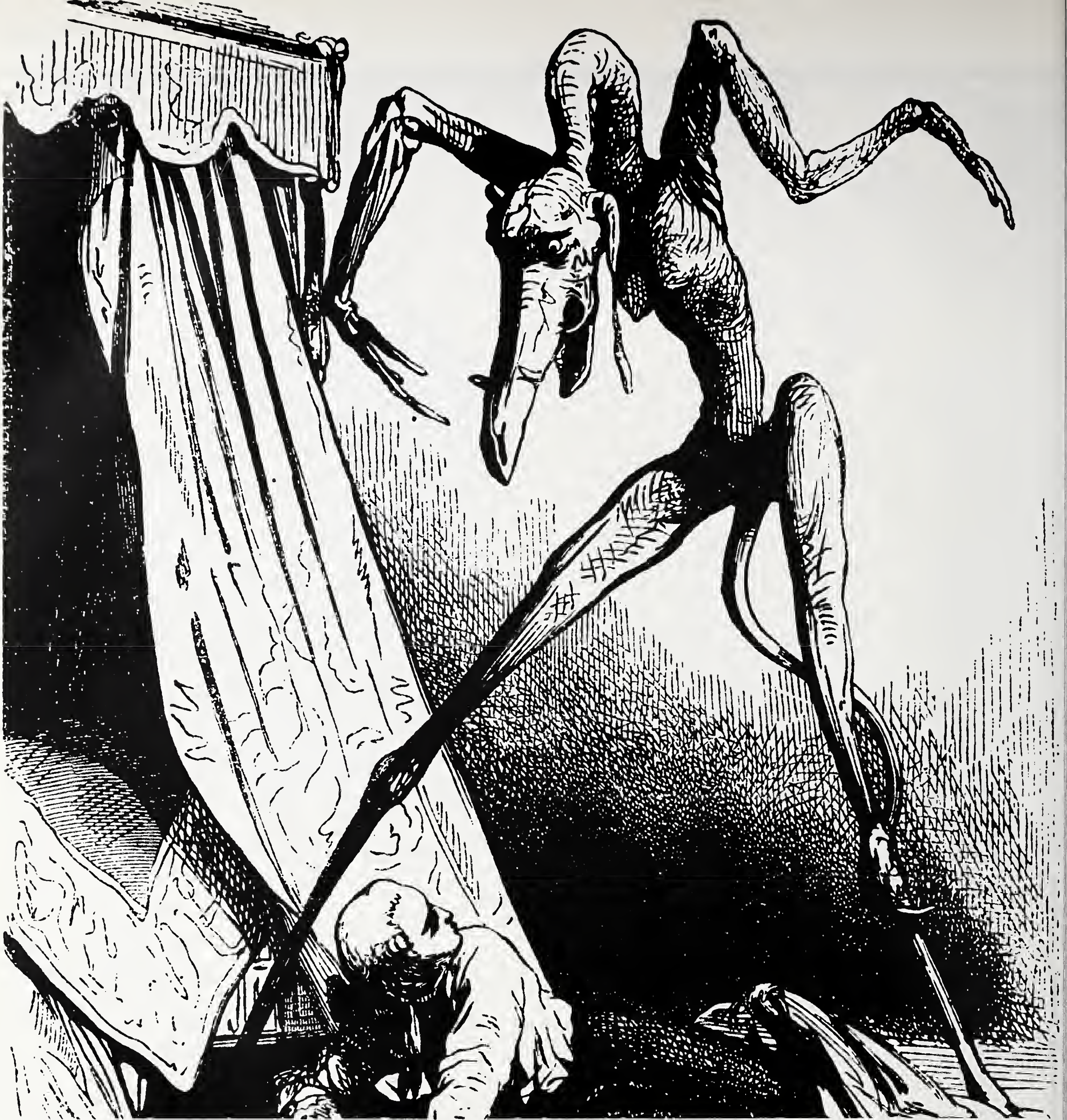
Possibly one of the very last relics of this type of love divination is the pretty custom of pulling petals from the daisy, to the rhythm of the familiar litany, 'He loves me, he loves me not' in the manner of young lovers of long ago.

The older mythology of love magic makes its appearance in a number of sexual myths which are still current. One example is the supposed power of spiced foodstuffs and shell-fish to lure virgins from the path of rectitude; while an equally mystical principle lies behind the custom which is still often observed of placing the nuptial bed on a north-south position in alignment with the magnetic poles. Modern magical aids which range from hypnotic suggestion to vitamin pills, all point to a continuing demand for artificial boosters for the rites of love. This is particularly true in the United States where a preparation known as 'Long Tong's Syrup of Joy' is still widely sold; the equally famous 'Come Back Oil' is used by the neglected Louisiana wife to anoint the body of her sleeping husband.

A lingering belief in anaphrodisiacs, preparations intended to lower rather than heighten desire, exists in the more cloistered corners of society. Serving soldiers the world over are victims of the illusion that the military hierarchy arranges for a sedative to be secretly added to the regimental tea, while the virtue of work as a sexual deterrent is reiterated by elderly nuns in the form of the maxim that the best antidote to lecherous thoughts is to set to and scrub the convent floor.

(See also HERBS; PHALLIC SYMBOLISM; SEX.)

ERIC MAPLE



LUCIFER

'SATAN, so call him now,' says Milton in *Paradise Lost*, 'his former name is heard no more in Heaven.' The former name is Lucifer (light-bearer), which the Romans gave to the morning star. The Devil acquired it when early Christian theologians, including Tertullian and St Augustine, identified him with the falling star of Isaiah's celebrated diatribe against the ruler of Babylon: 'How art thou fallen from heaven, O Lucifer, son of the morning!' This star had tried to exalt himself above the others, had said to himself, 'I will be like God', and had been hurled down from heaven in punishment. The passage was the foundation of the doctrine that the Devil was a great archangel who rebelled against God from pride. Christians connected it with the words of Jesus in Luke (10.18), 'I saw Satan fall like lightning from heaven', and with the description of the war in heaven, in Revelation, in which the Devil and his angels rebelled against God and were defeated.

'Lucifer, son of the morning' translates the Hebrew *helel ben shahar*, 'day-star, son of the dawn'. There is another reference to this obscure figure in Ezekiel's prediction of the coming downfall of the king of Tyre (chapter 28). Here he is an angel, blazing with brilliant jewels, who was in Eden, the garden of God, walking up and down among the 'stones of fire' (the stars). He may have been the hero of an earlier story in which the morning star tried to steal the role of the sun but was defeated, this myth itself stemming from the observation that the morning star is the last star proudly to defy the sunrise, but as the sun's rays strengthen, his light fades. Alternatively, it has been suggested that the story is another version of the fall of Adam and his expulsion from Eden, the divine spirit who tried to rival God being the First Man himself.

In Germany in the early 13th century a few Satanist heretics, who were called Luciferans, were discovered and persecuted. They worshipped the Devil, who they said was the brother of the Christian God. They believed that he had created the world, that he was the provider of all good things on earth, and that he had been wrongfully and

Lucifer, 'light bearer', the Latin name of the morning star, became one of the names of the Devil when a passage from the book of Isaiah was taken to refer to the archangel who had tried to make himself the equal of God *Left* The Devil manifesting himself, from *Dictionnaire Infernal* by Collin de Plancy *Right* Lucifer, from a 15th century manuscript

treacherously ousted from heaven. One day he would defeat God and regain heaven, and they expected an eternal future of happy immortality with him there. Meanwhile, they took care to do everything which would offend God and nothing which would please him, and every Easter they received the sacred host at Mass, and kept it in their mouths until they could spit it into a cesspool to show their contempt for Christ. Or so they confessed, though as their admissions were extorted from them on pain of death if they refused to confess, it is uncertain how much truth there is in them.

The persecutors gave an interesting description of the initiation ceremony of the Luciferans. The new member went to a meeting, at which he was greeted by a toad and kissed it on the backside or the mouth. If he kissed it on the mouth, it deposited something in his mouth. Sometimes it looked like a goose or a duck, and sometimes it was as big as an oven. Next there appeared a man who was skeletally thin and very pale, with black eyes. The new member kissed him, finding him icy cold, and with that kiss all remembrance of his Catholic faith left him.

Then all the members sat down to a feast, in the presence of a statue, and afterwards a huge black cat came down from the statue and they kissed its backside. The leader of the group asked the man next to him, 'What does this teach?' He answered, 'The highest peace', and another added, 'And that we must obey.' Then the lights were put out and there was an indiscriminate sexual orgy.

Later, the candles were lighted again and a man appeared from a dark corner. From his hips down he was as black as the cat but the upper half of his body shone like the sun and his radiance illuminated the whole room. The leader of the group took a piece of the new member's clothing and gave it to the shining man, saying 'Master, I give this to you which has been given to me'. The shining man returned it to him with the words, 'You have served me well, you will serve me more and better. I leave what you have given me to your care.' Then he disappeared.

This ceremony may be nothing but a fantasy, of course, but it could have been stage-managed without undue difficulty. If the name of the Luciferans means anything, they may have identified Lucifer, the light-bearer who was also the lord of life on earth, with the sun. The upper part of the shining man's body may have represented the sun of the daytime and the black lower part the night sun or black sun, which passes through the darkness under the earth during the night. The black sun is the leader of the stars, which follow him towards the western horizon and disappear beyond it – the stars fallen from heaven, the angels who fought with Lucifer.

(See also DEVIL; SATANISM.)

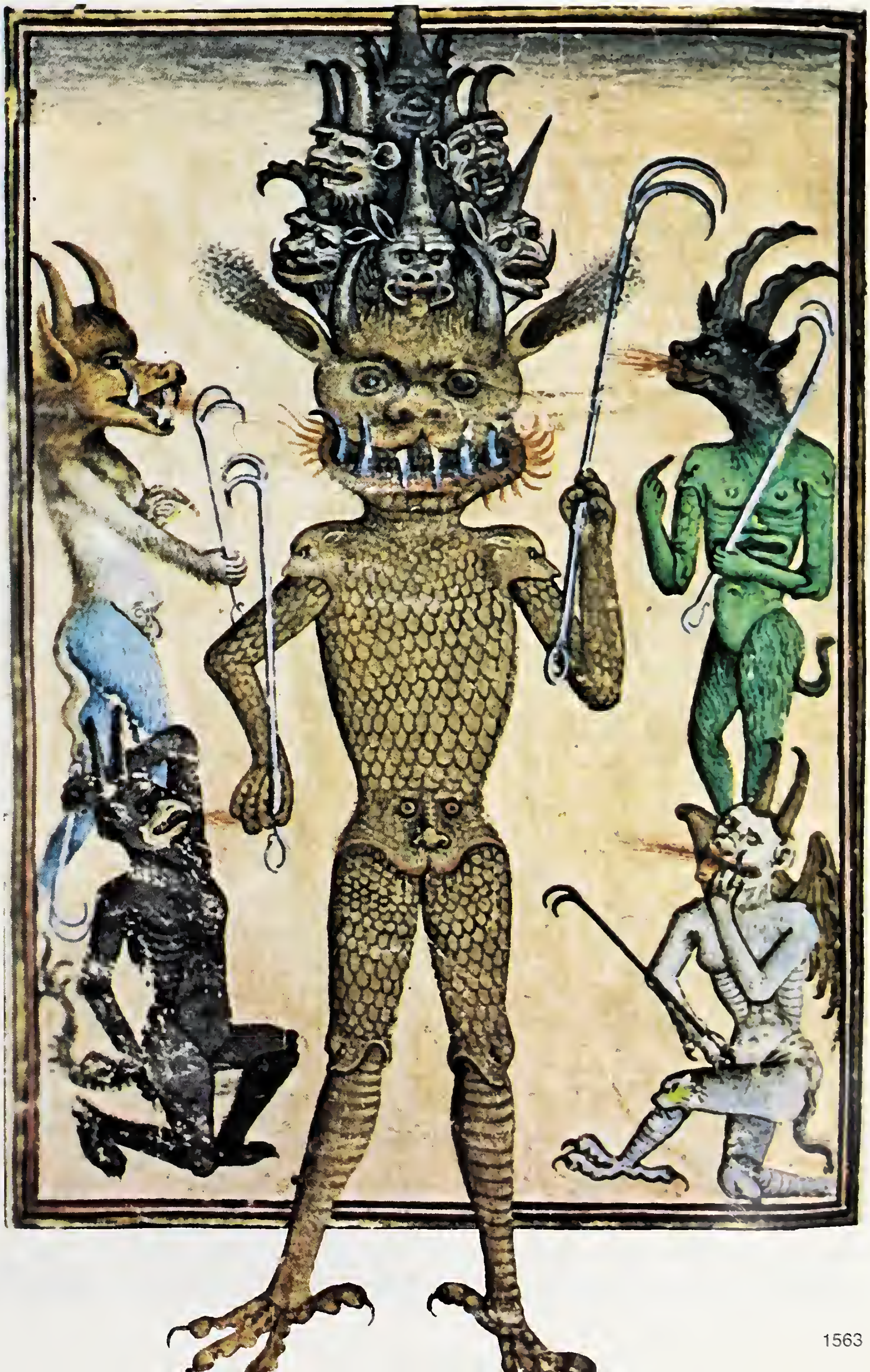
Son of the Morning

How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground which didst weaken the nations! For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north: I will ascend above the heights of the clouds; I will be like the most High. Yet thou shalt be brought down to hell, to the sides of the pit.

Isaiah, chapter 14 (Authorized Version)

Thou hast been in Eden the garden of the God; every precious stone was thy covering, the sardius, topaz, and the diamond, the beryl, the onyx, and the jasper, the sapphire, the emerald, and the carbuncle, and gold . . . thou wast upon the holy mountain of God; thou hast walked up and down in the midst of the stones of fire. Thou wast perfect in thy ways from the day that thou wast created, till iniquity was found in thee . . . therefore I will cast thee as profane out of the mountain of God.

Ezekiel, chapter 28 (Authorized Version)



Bodleian Library Colour Filmstrip

RAYMOND LULL

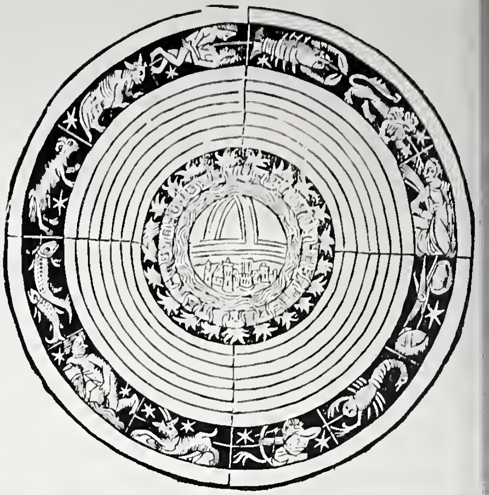
THE CATALAN mystical philosopher and missionary Raymond Lull (or Lully) was born in Palma about 1235. The son of the governor of Majorca, as a boy he was over-indulged and his early life was one of dissipation and excess. There are several disreputable anecdotes of Lull's youth; on one occasion he pursued a girl on horseback right into Palma cathedral. He married early and his wife Blanca bore him two children.

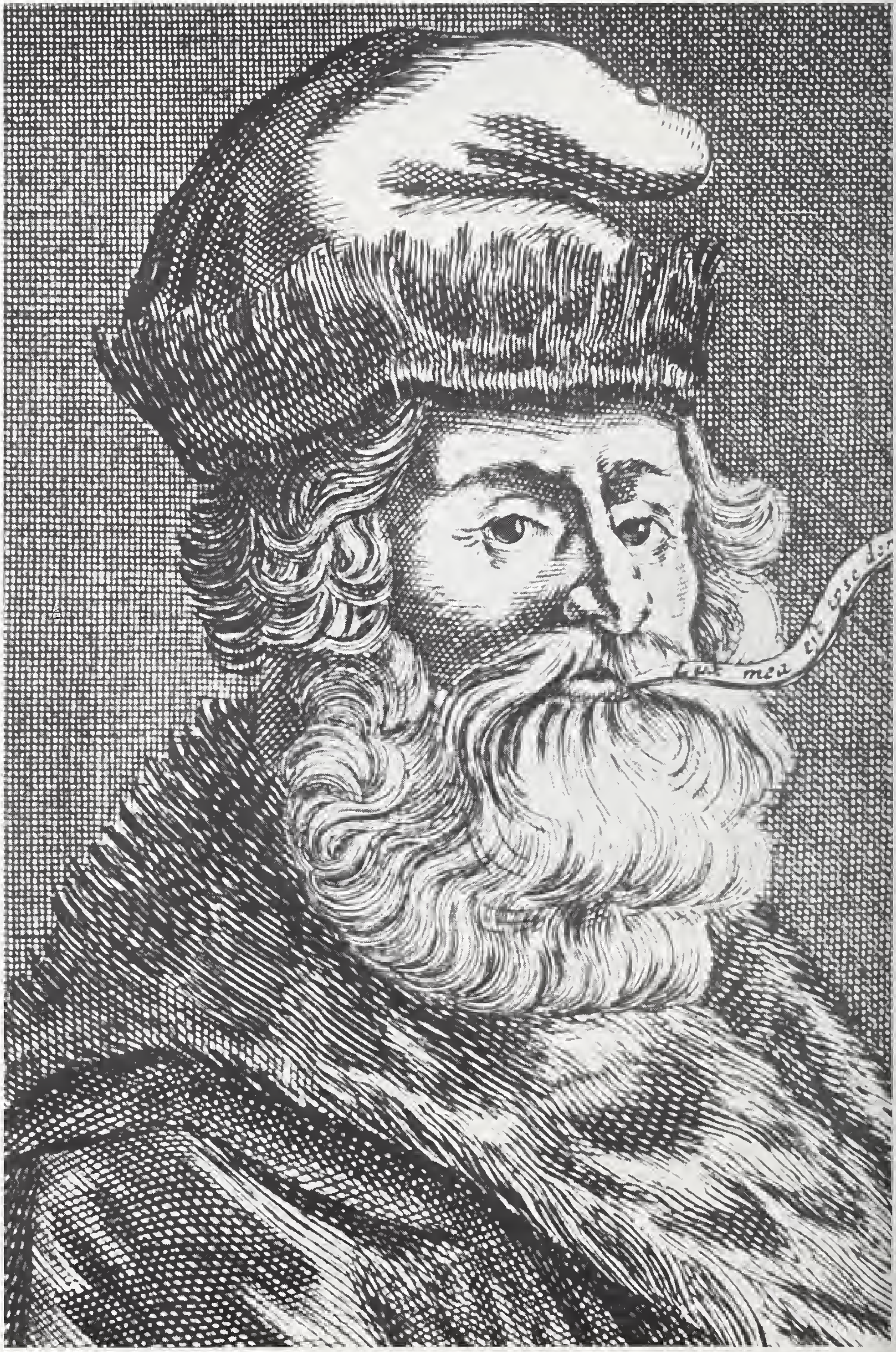
At the age of about 30, in 1266, he experienced a vision of Christ which profoundly disturbed him and led to his conversion. He determined to dedicate his life to the apostolic mission of preaching to the heathen. To this end he devoted the next nine years to the study of Arabic, theology and philosophy, neglecting his ordinary affairs to such an extent that his estates were taken out of his charge, at the request of his family. In 1275 he withdrew to write his first important book, *Ars magna*. This work, although it dealt with 'the art of finding truth' in general, more specifically set out to extol the merits of the Christian faith and to denigrate the value of Judaism and Islam. The revolutionary element of the *Ars magna* was Lull's use of a system of letters to represent ideas and of geometrical diagrams to explain the overlapping and logical alternatives of these ideas. This 'logical algebra' is an attempt to uncover first principles and thereby to reduce all knowledge to a meaningful whole.

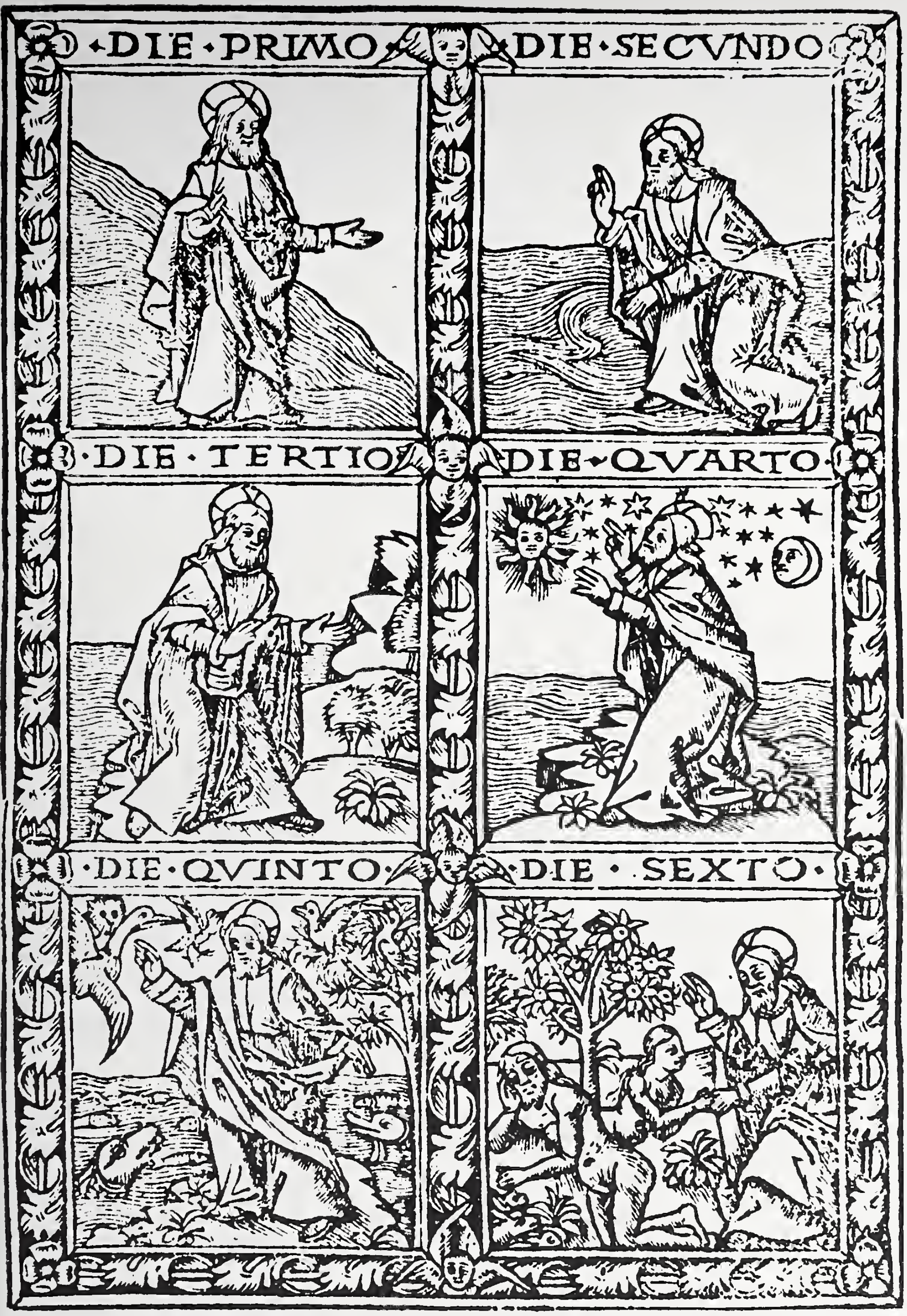
At Miramar, where Lull had persuaded the king of Majorca to build a Franciscan monastery, he acted as professor of Arabic and philosophy and produced many unorthodox treatises. He travelled untiringly back and forth over the greater part of Western Europe, preaching, lecturing and attempting to enlist the support of popes and kings for his missionary activities. In his own words, he was 'mad with God' or 'God's own madman'.

In 1291, blaming himself for his timidity and indecision since his conversion 25 years earlier, Lull set out for Tunis, where he preached openly to the Moslems for a year before his imprisonment and expulsion. Over a period of years, he made unsuccessful efforts to gain papal support for the setting up of missionary colleges, and continued his travels, campaigning as he went. His second mission to the Moslems at Bougie (in modern Algeria) ended in the same way as the first, with a six-months' prison sentence. On his release he travelled again to Paris and Vienna, where in 1311 he witnessed the nominal adoption of his long-advocated proposals, which included the teaching of oriental languages in universities and monasteries. He continued his campaigning until 1314, when, at about the age of 80, he returned once more to Bougie. His preaching inflamed the Moslem inhabitants of the city and he was set on and stoned outside the walls, dying of his wounds shortly afterwards. In Majorca Lull is venerated as a saint and martyr, and in Spain he is honoured also as a thinker and poet; his beatification was confirmed in 1847. His body is buried in

Inspired by a vision of Christ and describing himself as 'God's own madman', Raymond Lull dedicated himself to mystical philosophy and to the preaching of Christianity to the heathen: he died after being stoned by Moslems whom he had attempted to convert
Below Portrait of Lull: the words coming out of his mouth mean 'My light is the Lord himself'
Right Lull's use of symbolic letters and diagrams stemmed ultimately from the Cabala and he was attacked as a practitioner of alchemy and magic: diagram of the universe, from *Practica Compendiosa Artis Raymond Lull* (1523), showing the four elements of earth, water, air and fire surrounded by the seven spheres of the planets and the sphere of the zodiac signs
Far right Illustration from the same work, showing God's creation of the universe in six days







Ronan Picture Library

Palma cathedral beneath a fine mausoleum, and miracles are said to take place there.

The written works of this great scholar and mystic blend the intellectual with the sublime. His *Arbre de Sciencia* (Tree of Science) is full of dialectic keys, truths intertwining like the roots, trunk, branches and leaves of the same tree of science. Lull himself had studied zoology, botany and mineralogy, and published treatises on these subjects. Fascinated by chemistry, he carried out many experiments, including the preparation of nitric acid. His didactic novel *Blanquerna* (1283), which describes a new Utopia, traces the development of his mysticism and philosophy. Its fictional framework is a vehicle for presenting the ideals of medieval religion, and a section of it, published separately as *Llibre d'amic e amat* (The Book of the Lover and the Beloved), and also his *Llibre de contemplacio* (Book of Contemplation) celebrates the union of man with God with an intense spirituality.

In his lifetime, Lull's ideas and activities met with both respect and suspicion. Jean I, son of the king of Aragon, praised his exceptional virtues in 1288, but the Church was becoming increasingly concerned about his teachings, and denounced his strange doctrines. The Inquisition saw his prolific writing as flagrant heresy and viewed his ecstasies with mistrust. He was criticized for his orientalism and his affinity for Islam, but most suspect of all was the influence of the Jewish Cabala on his philosophy.

Lull's use of symbolic letters, his flexible geometric diagrams, and his 'first principles' all derived ultimately from the esoteric language of the Cabala. The theologians of Salamanca proclaimed authoritatively that Lull's contemplative philosophy was descended from magic. Even as a scholar he was viewed in some quarters with alarm, and he was believed to practise alchemy. It was said that he had studied with Arnold of Villanova (1493–1541) at Montpellier and that this famous magician had introduced him to dangerous mysteries. While in Paris, he had moved in circles that were alarmingly close to occultism.

It was also believed that Lull possessed the Elixir of Life, the Philosophers' Stone, since he knew the signs, the words and mysterious letters. Indeed, his *Ars magna* was interpreted by some as being the great secret work of the alchemists and the legend grew up that its symbols had been revealed to him as he sat beneath a tree: sensing an indefinable presence he looked up and beheld hieroglyphs and numbers marked upon its leaves. In fact, there is little or no evidence to support the opinion that Lull was an alchemist, and alchemical works once attributed to him are apocryphal.

Despite doubts concerning Lull's orthodoxy, the Church admired this great mystic who had been granted a vision of the world beyond. He was also a martyr. But the Church could not forgive Lull for his reputed alchemical activities. In response to public opinion, Rome bestowed on him the title of 'blessed' but not of 'holy'.

FURTHER READING: J.N. Hillgarth, *Ramon Lull and Lullism in Fourteenth-Century France* (Oxford University Press, 1971).

A Prodigious Author

Yet the prodigious literary activity of Lully left behind him a mass of writings destined to exercise no little influence on succeeding generations. He was perhaps the most voluminous author on record. Juan Llobet, who in the middle of the fifteenth century taught the Art of Lully in the University of Palma, had read five hundred of his books; some authors assert that their total number reached a thousand, others three thousand. Many have been lost, many spurious ones have been attributed to him, and the bibliography of his works is hopelessly confused; but Nicolas Antonio, after careful sifting, gives the titles of three hundred and twenty-one which may safely be ascribed to him. Of these there are sixty-one on the art of learning and general subjects, four on grammar and rhetoric, fifteen on logic, twenty-one on philosophy, five on metaphysics, thirteen on various sciences – astrology, geometry, politics, war, the quadrature of the circle, and the art of knowing God through grace – seven on medicine, four on law, sixty-two on spiritual contemplation and other religious subjects, six on homiletics, thirteen on Antichrist, the acquisition of the Holy Land, and other miscellaneous subjects, forty-six controversial works against Saracens, Jews, Greeks, and Averrhoists, and sixty-four on theology . . .

H. C. Lea *A History of the Inquisition*

According to the cabalistic teachings of Isaac Luria, sparks from the divine light of creation fell into the grasp of the forces of evil: man's task is to assist God in the task of restoring cosmic harmony

ISAAC LURIA

JEWISH MYSTIC and Cabalist, Isaac Luria Ashkenazi (1534–72) spent the last years of his short life in Safed in Upper Galilee, a major centre of cabalistic activity and of ascetic and devotional life at that time, where he soon acquired a great reputation as an inspired and holy man of God. Luria was much younger than the other leading scholars and saints in Safed, and did not leave any written works. His reputation was based on his magnetic personality and the veneration in which he was held by the small group of his elect disciples, to whom he imparted his teachings orally.

Even after the death of the *Ari* (the holy 'lion' of Safed), as Luria came to be called, when some of his disciples committed his teachings to writing, these manuscripts were jealously guarded and not allowed to circulate. Towards the end of the 16th century, manuscripts of the 'Lurianic teaching' began to circulate (at first in pirated copies) – partly in the version propagated by Israel Sarug in Italy, and partly in the 'canonical' version of Luria's chief disciple Hayyim Vital Calabrese. After 1630 his teachings also began to appear in print and by the middle of the century Lurianism had established itself as the major dominant form not only of Cabala (see CABALA) but of Jewish theology and devotional practice.

Unlike the highly speculative Cabala of his contemporaries, Luria's teaching exhibits not only striking originality but also a powerful mythological character. In fact, the Lurianic myth, developed undoubtedly in the course of intense meditations and visions, has some markedly 'gnostic' features. Although Lurianic Cabala is original and novel in many respects, cabalistic orthodoxy claims that it is merely the revelation or rediscovery of the true meaning of the ancient texts.

The main features of Lurianism are the doctrines of retraction *(tsimtsum)*, the 'breaking of the vessels' *(shevirath ha-kelim)* and restoration (*tikkun*). The doctrine of tsimtsum seeks to account for the possibility of the existence of a created world: if God is all in all, how can anything else exist? According to the Lurianic myth the Infinite Light of the Godhead 'retracted' itself so as to create a vacuum (the *tehiru*) in which creation could take place. Into this empty space – an infinitesimal point with respect to the Godhead but infinite space in respect of potential non-divine being – God began to infuse some of his creative light. In order that creation-in-the-making should not be annihilated by the intensity of the divine light, the latter had to be carefully channelled and structured in the form of the Adam Kadmon (or more correctly, Qadmon), the 'Primeval Man' and archetype of the cosmos. However, some of the lights bursting out of the Adam Kadmon were too powerful: they broke the 'vessels' or 'pipes' that should have contained them. Whilst some of these Divine light sparks returned to their divine source, others 'fell' together with fragments of the shattered vessels, into the primordial space where they became held in the grip of the power of chaos, that is, ultimately the demonic forces of evil.

The Fortunate Fall

According to Luria, there is thus a catastrophic event in the very heart of the divine and at the root of the cosmos. Catastrophe did not come with Adam's fall, or with the fall of the angels. It is something far more basic, for the whole history of the 'creation' of the world and of Adam is an attempt by God to heal the results of the primordial 'breaking of the vessels' and to restore everything, including the fallen divine sparks, to their proper place. In fact, Adam was created because God needed a helper in the difficult task of 'restoration', but Adam failed in his task and through his failure made things worse. Since then the crucial task of bringing about the tikkun has devolved upon Israel who, through a life of ascetic piety, strict observance of the commandments and cabalistic meditation, must lift up the fallen sparks and help to bring about that state of redemption and cosmic harmony of which God and man are equally in need. Until then, both God and man are, as it were, equally 'unredeemed', or at least 'in exile', since not only is Israel exiled but the divine sparks too, after the breaking of the vessels, are 'fallen' into the wrong spheres of being.

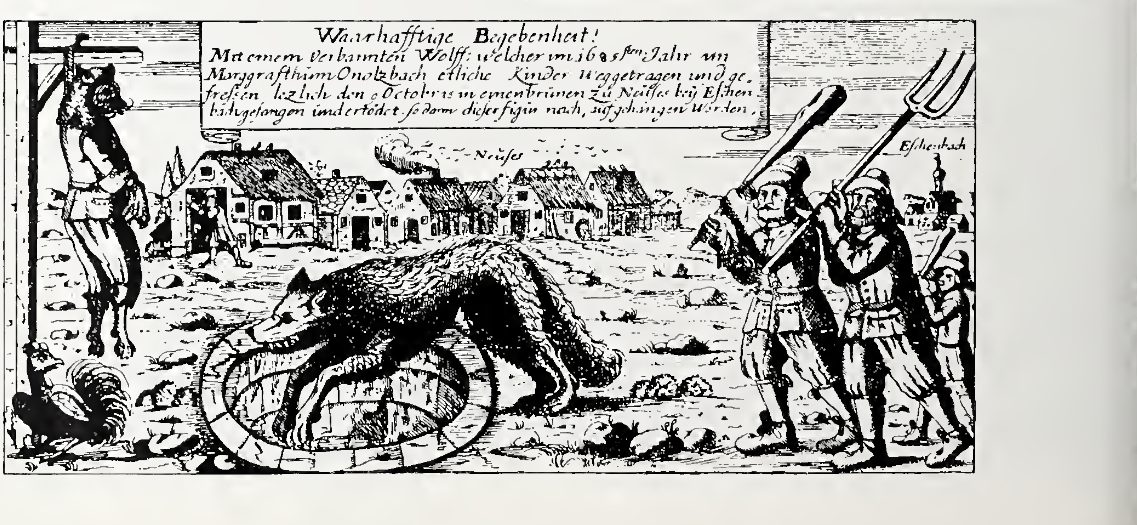
Why the original catastrophe of the 'breaking of the vessels' should have occurred at all is an obscure point and the Lurianic texts, aware of the audacious and near-heretical character of their speculations, are reticent and at times contradictory on this point. Luria's original doctrine seems to have been that the 'retraction' and subsequent 'breaking of the vessels' were a catalytic process in which the Godhead purged itself of its own diffuse potential of evil. It was, therefore, a necessary process and a kind of 'fortunate fall'. After the breaking, this evil became objectified in the *qelippah*, the demonic realm of evil and the 'shells', and redemption depends on all sparks of the divine being extricated from the power of the shells. The latter would thereupon collapse, evil would cease, the cosmic exile come to an end, and the unity of the Creator with his creation be established.

According to Scholem (*Major Trends in Jewish Mysticism*) it is the intensely dramatic character of the Lurianic mythology which accounts for its success in cabalistic history. The pivot of the Lurianic system is the mystery of exile and redemption. This was an existential and spiritual dimension which was especially meaningful to the Jew. Its strong messianic orientation was essentially activist: man (that is, Israel) should not wait for redemption to be wrought by God (since God himself needed the help of man), but should actively strive to bring about the state of 'restoration' and 'redemption' by mystical actions and meditations as detailed in the cabalistic manuals. The messiah is not a redeemer, but will appear after the tikkun has been accomplished as a symbol of the redeemed order. Lurianic cabalism was one of the major influences in precipitating the great messianic movement associated with the name of Sabbatai Zevi and also provided some of the background and the vocabulary of the later mystical revival movement known as Hasidism (see HASIDISM). Lurianism also came to the knowledge of Christian Cabalists, mainly through Latin translations and especially Knorr von Rosenroth's *Kabbala Denudata*. (For Adam Kadmon, see also MACROSCOSM; MAN.)

R. J. ZWI WERBLOWSKY

Lycanthropy

From Greek words meaning 'wolf' and 'man', the transformation of a human being into some other carnivorous animal, especially a wolf but alternatively a bear, tiger, leopard or, in South America, a jaguar: form of insanity in which the sufferer believes he is the animal and behaves accordingly.
See SHAPE-SHIFTING; WEREWOLF.


Waarhafftige Begebenheit!
Mit einem Verbannten Wolff: welcher im 1685sten Jahr im
Marggrafthum Onolzbach etliche Kinder weggetragen und ge-
fressen lezlich den 9 Octobris in einen brunnen zu Neüses bey Eschen
bach gefangen und ertödet. so dann dieser figur nach, aufgehängen worden,
Neüses
Eschenbach

LYTTON

This English novelist and politician is today best known for his novels dealing with the occult; his concept of a subterranean race with superhuman powers is said to have inspired one of the secret societies that sprang up in Nazi Germany

BULWER LYTTON

IN HIS LIFETIME (1803–1873), Edward George Earle Lytton Bulwer Lytton (created Baron Lytton of Knebworth in 1866) was known as the author of a number of historical romances and novels of society and of the occult, as a successful playwright and as a politician who rose to be Secretary for the Colonies. At his death, his novels dealing with the supernatural were patronizingly dismissed in his obituaries as foolish aberrations that would soon be forgotten. As it has turned out, the exact opposite has taken place. Today his occult stories, such as *Zanoni*, are better known than all the rest, apart from *The Last Days of Pompeii*.

In *Zanoni*, Bulwer Lytton describes the hero, Glyndon, as having been fascinated by the portrait of an ancestor who was reputed to have achieved strange powers by secret studies and to have lived far beyond the normal span of life. In fact, Edward Bulwer had an interesting 17th century forbear, Dr John Bulwer, who devoted much energy to alchemy and Platonic mysticism, and to the study of communicating with the deaf and dumb. He published *Chirologia, or the Natural Language of the Hand* in 1644.

Such a background perhaps throws light on a story which Edward Bulwer himself tells of his boyhood. At the age of eight he said to his mother one day: 'Pray, mamma, are you not sometimes overcome by the sense of your own identity?' 'My mother looked at me in amazed alarm', he says, and said, "It is high time you should go to school, Teddy."'

After being privately educated he went to Cambridge where he made friends with Chauncey Hare Townshend, who became a great student of mesmerism, a subject Bulwer himself studied attentively.

He first visited the Continent in 1825, spending some time in Paris. He took part in the social life there, but had a curious second life in solitude at Versailles, writing and studying, and fighting with a feeling of melancholy. To sleep soundly he had to go out riding for hours every day. 'All my life through,' he said, 'I have found the necessity of intervals of complete solitude for the cure of the morbid symptoms which half-solitude engenders.'

He married Rosina Wheeler in 1827, much against the wishes of his mother, who thereafter withheld the financial assistance the young couple badly needed. Bulwer worked hard at articles and books to bring in some money. A daughter was born and, three years later, a son, but their relationship deteriorated. Rosina was selfish and extravagant and she developed an increasing hatred for her husband which she later vented in libellous and obscene letters which she sent to his friends and to clubs and hotels where he might be. There is no doubt that eventually she became deranged. They separated in 1836. Two years later Bulwer was created a baronet, adding his mother's name, Lytton, to his surname.

Previous page Bulwer Lytton organized a club for the practice and investigation of ceremonial magic and, together with other members, is said to have tried to evoke elemental spirits on the roof of an Oxford Street building: portrait by P. F. Poole in the National Portrait Gallery, London

Lytton's letters confirm that he studied all the medieval writers on divination and magic, and the content of his novels of the occult shows that he had mastered these subjects and believed that there was a solid basis of truth underlying them. His favourite method of divination was geomancy, using four rows of random ticks on a sheet of paper, and combining this method with astrology. He wrote a long prediction of the career of Disraeli which proved to be an accurate summing-up, and various personal friends received 'horoscopes' from him.

Elementals in Oxford Street

From a letter he sent to Hargrave Jennings, author of a two-volume work on the Rosicrucians, it is apparent that Lytton himself was a Rosicrucian belonging to an organization with occult knowledge. He organized a club for the practice and investigation of ceremonial magic, to which he recruited Eliphas Levi (see LEVI) among others. Members are said to have attempted to evoke elemental spirits on the roof of a building in Oxford Street in London, in 1853.

The occultist Mme. Blavatsky (see BLAVATSKY) said that the Eastern Brotherhood of Adepts claimed Lytton as a member. Andrew Lang in his *Historical Mysteries* (1904) suggests that Lytton met the Count of St-Germain, who was said to have discovered the Philosophers' Stone and to be more than 2000 years old, in Paris in 1860.

He frequently put his own beliefs into the mouths of characters in his novels; for instance Margrave, in *A Strange Story*, says: 'The pentacle itself has an intelligible meaning, it belongs to the only universal language, the language of symbol, in which all races that think – around, and above and below us – can establish communion of thought. If in the external universe any one constructive principle can be detected, it is the geometrical; and in every part of the world in which magic pretends to a written character, I find that its hieroglyphics are geometrical.'

According to one writer, Lytton had the power of telekinesis, and was able to influence objects from a distance; he had seen him cause a letter to fall on the floor from a table, and flutter along to his hand. He also took part in psychical observations on the medium D. D. Home and witnessed a number of his feats (see HOME).

Lytton had a number of traits bordering on the eccentric. His astrological birth-map shows the planet Venus in mid-heaven and the moon exactly rising in the east in the sign of Cancer. One of the peculiarities of the Cancer temperament is said to be a fondness for change of residence, and certainly Lytton rented or owned no less than 38 homes. He would take a fancy to a place, rent it, and live there, writing busily.

Another odd trait was his fear of being buried prematurely in a state of trance or coma, and he left specific instructions in his will to make this impossible. He had a curious way of notifying his manservant when he wished to sleep an hour or two longer in the morning after having worked late into the night. A set number of cigars was always left on his bedside table, and his manservant was able to tell from the number that had been smoked whether he should call him or not. In the daytime he was noted for smoking a very long Turkish pipe.

Occasionally his power of intense concentration could have amusing results. He had taken two young lady visitors to Knebworth, his family home, to the private lake in the park, and had been talking very earnestly to them. 'He became so absorbed in his subjects – spiritualism and theology – that when we got back into the boat he forgot to haul up the anchor, and rowed and rowed without observing no way was made!' And the same lady who reports this records that 'he had a slender hand like an Eastern's. This I remarked when he was showing the lines of marriage on it. "Look," he said, "they are all broken."'

The Luminous Lodge

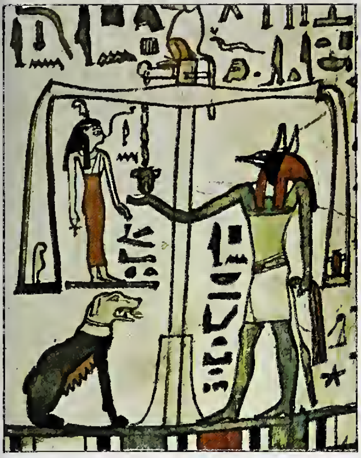
It is a strange circumstance that in the curious atmosphere of superstition and neopaganism in which the Nazi movement grew, one of Bulwer Lytton's novels had a strong influence. In Berlin in the early 1930s a group calling itself 'The Vril Society' or 'The Luminous Lodge' came into being. The scientist Dr Willy Ley says that this secret society drew its inspiration from Lytton's *The Coming Race* and that its members firmly believed in the existence of a race of men and women of superhuman powers who inhabited great caverns below the surface of the earth (see SUBTERRANEAN RACE). These people were said to use the Vril power of the human body to do all kinds of wonders. This Vril resembles the oriental tradition of the spinal fire, the serpent-fire or Kundalini (see KUNDALINI).

Members of 'The Luminous Lodge' firmly believed that the Vril people would one day emerge to take control of the earth, and they determined to develop the Vril power in themselves so as to be the equals, not slaves, of the Vril people. They concentrated on practices similar to yoga for this purpose.

In 1870, Lytton himself wrote of his concept: 'I did not mean Vril for mesmerism, but for electricity, developed into uses as yet only dimly guessed, and including whatever there may be genuine in mesmerism, which I hold to be a mere branch current of the one great fluid pervading all nature.' In this letter written a century ago, Bulwer Lytton seems almost to have had an intuitive foresight of the very modern 'laser beam'.

C. NELSON STEWART

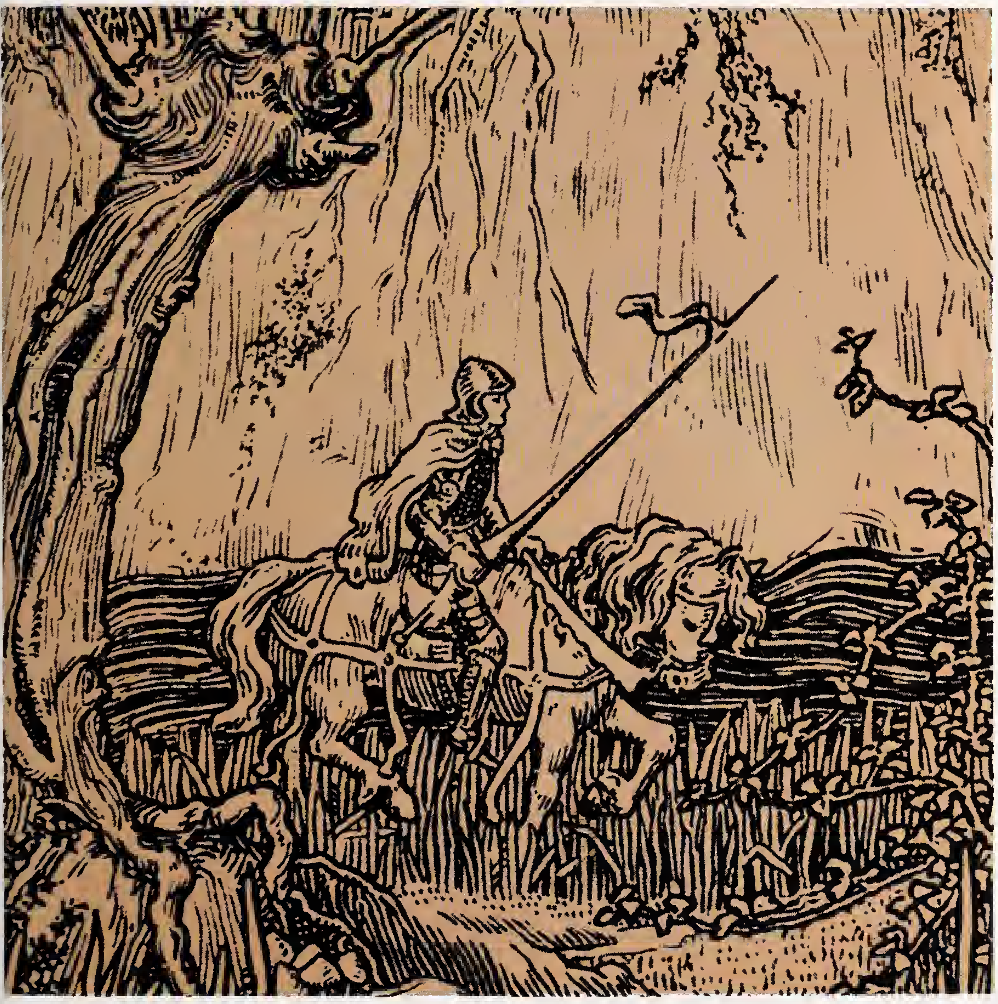
FURTHER READING: S.J. Flower, *Bulwer-Lytton* (Newbury Books, 1973); Earl of Lytton, *The Life of Edward Bulwer, First Lord Lytton*, 2 vols (Macmillan, 1913); C.N. Stewart, *Bulwer Lytton as Occultist* (Theosophical Publishing House, 1927).



C. M. Dixon

Maat

Egyptian goddess of truth, justice and order, whose symbol was a feather; according to ancient Egyptian belief, in the judgement of the dead the heart of the deceased was weighed against the feather-symbol of Maat and if declared *maa kheru* (true of voice) the deceased was granted entrance into the kingdom of Osiris.
See BREATH; JUDGEMENT.



The *Mabinogion* contains a wealth of Celtic lore and legend, and some of the earliest surviving material of the Arthurian legends: 'Kynon comes to the castle' by Norman Ault; this and subsequent illustrations are from the 1910 edition of Lady Charlotte Guest's translation of the work

Much that belongs to the old half-forgotten world of Celtic Britain and the pagan past is enshrined in the stories of the Mabinogion, *medieval Welsh tales that have had a profound effect on European literature*

MABINOGION

THE MABINOGION is a collection of 11 medieval Welsh tales. The stories, especially the earliest (those known as the 'Four Branches') appear as the result of a sudden blossoming of Welsh prose in the 11th century AD. They were to spark off literary flames throughout Europe, and to exercise a profound influence on medieval secular writings both on the Continent and in the British Isles. This descriptive passage from the story of Culhwch and Olwen, probably the oldest of the tales, is completely illustrative, even in translation, of the elegance and the evocative power of these stories.

> She was sent for. And she came, with a robe of flame-red silk about her, and around the maiden's neck a torc of red gold, and precious pearls thereon and rubies. Yellower was her head than the flower of the broom; whiter was her flesh than the foam of the wave; whiter were her palms and her fingers than the shoots of the marsh trefoil from amidst the fine gravel of a swelling spring. Neither the eye of the mewed hawk, nor the eye of the thrice-mewed falcon, not an eye was there that was fairer than hers. Whiter were her breasts than the breast of the white swan, redder were her cheeks than the reddest foxgloves.

The later stories show strong Norman-French influence, but the Four Branches *(Pedeir Keinc)* of the *Mabinogion* – in spite of the elegance of the language and the veneer of sophistication in the descriptions of the society portrayed – reveals an underlying stratum of mythology and barbarity. It demonstrates that the origin of many of the elements of which these tales are composed was not in the aristocratic courts of medieval Wales, but in pagan Britain. The various motifs must at one time have formed part of the cult legends and the folktales that circulated orally in the Celtic world in pre-Christian times, to be welded together much later by the skill of Welsh writers.

Magic abounds in them. Ancient gods and goddesses masquerade as brocade-draped kings and queens. The crude Iron Age fortress becomes the medieval castle. Individual cults such as the cult of the human head (see HEAD), animal cults, shape-shifting and taboo can all be discerned in the wealth of literary invention and the presence of numerous international folklore motifs, which do much to alter and obscure old traditions.

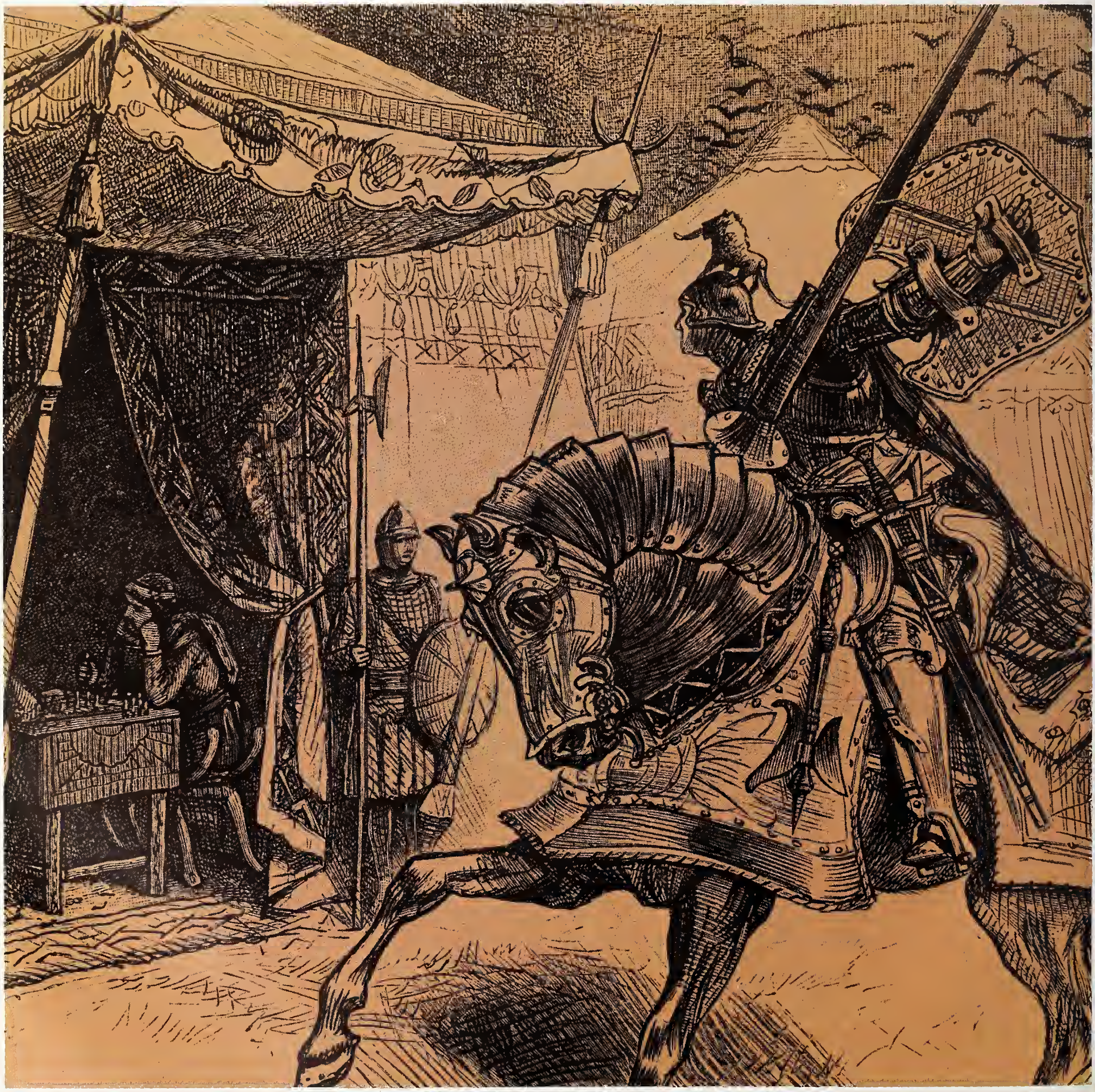
The title *Mabinogion* is in itself erroneous; it was given to this group of tales by Lady Charlotte Guest, who translated them in the 19th century. Her achievement was remarkable, and no matter how incorrect or improbable some of her conclusions, which were based upon the information then available, may now seem to be, one can only accord her the highest praise and respect for what she set out to do, and actually achieved, within the limitations of her time. Lady Guest took the word *Mabinogion* for a plural form of *mabinogi*, but the word 'mabinogi' (whatever its meaning) could only apply to the Four Branches, those of Pwyll, Branwen, Manawydan and Math.

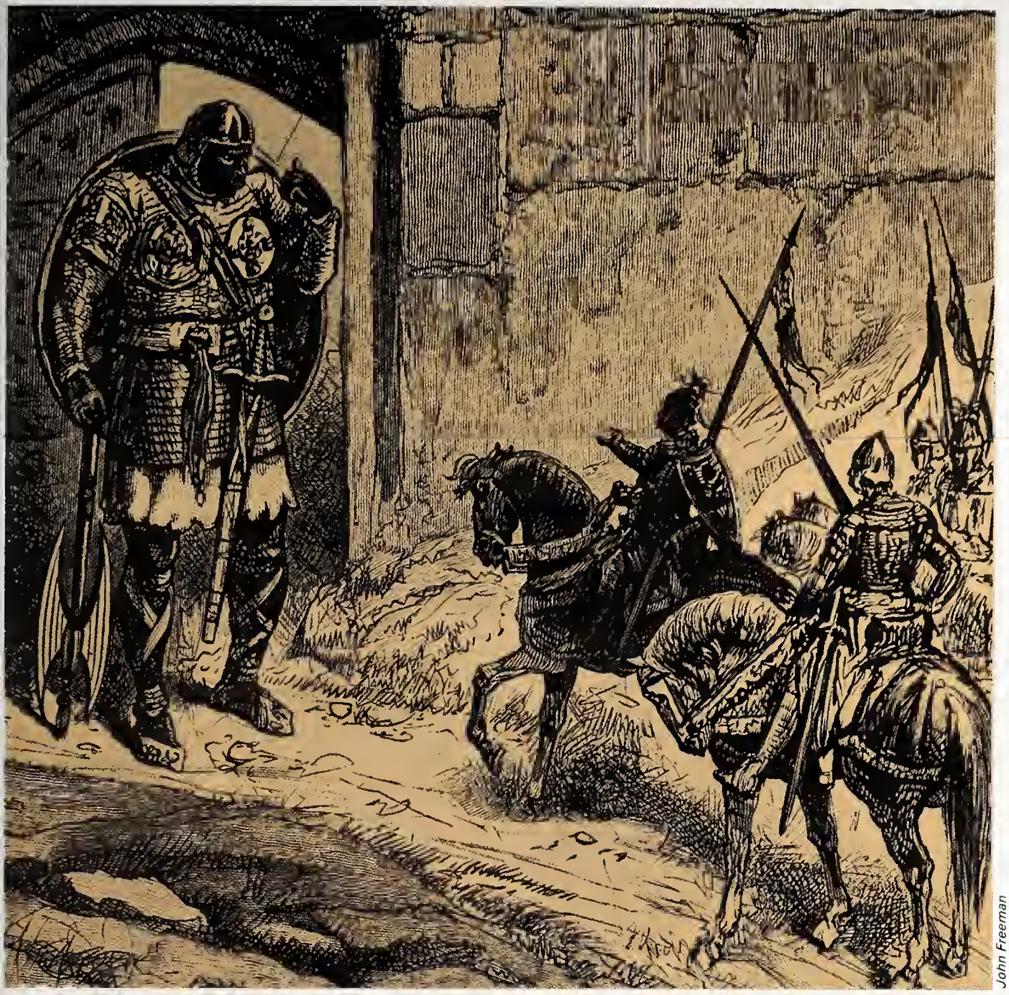
These magnificent compositions are preserved in two Welsh collections, the White

Book of Rhydderch and the Red Book of Hergest. Some of the stories clearly predate the actual manuscripts by a considerable period of time. The probable date of the manuscript of the Four Branches, for example, would seem to be somewhere round about the second half of the 11th century AD; and the written form of the story of Culhwch and Olwen goes back at least another 100 years. But the subject matter of the tales reaches right back into the pagan past; in the same way as new and vital growth derives from the gnarled roots of an ancient tree, seemingly independent of them but, in fact, ultimately utterly dependent, springing directly from them although coming into being so much later in time. As Gwyn and Thomas Jones say of the antiquity of these tales: 'No one doubts that much of the subject matter of these stories is very old indeed, coeval maybe with the dawn of the Celtic world.'

The stories that comprise the *Mabinogion* are very diverse. There are the Four Branches; two short pieces called The Dream of Macsen Wledig and Liudd and Llefelys; Culhwch and Olwen, the earliest Arthurian tale in Welsh; The Dream of Rhonabwy, a romantic tale; and the later Arthurian romances, The Lady of the Fountain, Peredur, and Gereint son of Erbin. Although these last show strong Norman-French influence, there is a basic unity between all these tales, in spite of their manifold differences. The subject matter is primarily ancient, and is composed of a blend of mythology and folklore. The Welsh storytellers must have had many hundreds of tales in their repertoire, and therefore their supply of ready material for entertainment was considerable. Tales were known orally, and centuries passed before they were written down in some form or another.

There can be no doubt that the Four Branches are the finest tales in the *Mabinogion*. Originally mabinogi meant 'tale of a young man or hero'; later it came to mean simply 'tale, story'. The first of the Four Branches, a splendid, moving tale, is concerned with Pwyll, prince of Dyfed, and his exploits; with his heroic defeat of Arawn, king of the Celtic otherworld; with his marriage to the goddess Rhiannon (Great Queen), and with the birth of his son Pryderi.





John Freeman

Like other Celtic bards, the Welsh story-tellers must have had many hundreds of tales in their repertoire and were held in great esteem. The *Mabinogion* stories are distinguished for their elegance and evocative power, and also for the treasure of mythology, legend, folklore and magic which they contain *Left* An army of ravens appears in the tale of the Dream of Rhonabwy *Above* A group of Arthur's warriors confront a giant at the castle of the Giant Gwrnach

The birth of the heir brings about a tragic situation; the infant is stolen from his mother's side on the night of his birth and the mother is accused of infanticide, of slaying her son whilst still unbalanced by the pangs of birth, and is punished accordingly.

It is her extraordinary punishment that constitutes one of the vital clues to the mythological elements in this tale. Rhiannon is the insular equivalent of Epona, 'Great Mare', the Celtic fertility goddess venerated far and wide in the Roman Empire. Rhiannon, on account of her supposed crime, is made to act as a horse. She has to wait beside the horse-block in her husband's court every day, and carry on her back all such as seek to interview the household.

> With that Pwyll, Head of Annwn, arose, and the war-band and the hosts. And that hap could not be concealed. The story went forth throughout the land, and the chief men came together to make representation to Pwyll, to request him that he should put away his wife for a crime so outrageous as that she had wrought. The answer Pwyll gave was: 'No cause had they to request me that I put away my wife, save her having no offspring. But offspring I know her to have, and I will not put her away. But if she has done wrong, let her do penance for it.'
>
> So Rhiannon summoned her teachers and her wise men. And as she preferred doing penance to wrangling with the women she took on her penance. The penance imposed on her was to remain in that court at Arberth till the end of seven years, and to sit every day near the horse-block that was outside the gate, and to relate the whole story to every one who should come there whom she might suppose not to know it; and to those who would permit her to carry them, to offer guest and stranger to carry him on her back to the court. But it was chance that anyone would permit himself to be carried.

It was not chance, however, that caused her to be linked with horses and horse cults in the first place, and there is clear evidence that she was indeed an insular horse goddess, equivalent to and ultimately identical with, the Epona of the Celtic tribes in Europe.

The second of the Four Branches of the *Mabinogion*, Branwen, Daughter of Llyr deals with the marriage of Branwen, sister of Bran the Blessed, King of Britain (see BRAN), to Matholwch, King of Ireland, and the tragedies that resulted from this union. Through the evil influence of Effnyissen, Bran's sinister and enigmatic brother, the marriage is a failure from the start, and the Irish king avenges insults brought about by Effnyissen on the innocent Branwen. He tries to conceal from Bran what is in fact happening to his sister for as long as possible, but ultimately the truth is known and Bran is incensed beyond words, and grieves for his innocent sister's suffering.

Bran sets out for Ireland with his retinue. His followers go by boat but he himself, because of his huge size, has to wade across. One of the finest and most typical passages in early Celtic literature now follows.

> And the swineherds of Matholwch were upon the sea-shore one day, busied with their swine. And because of the sight they saw upon the sea they came to Matholwch. 'Lord,' said they, 'greeting.' 'God prosper you,' said he, 'and have you any news?' 'Lord,' they said, 'we have wondrous news. A forest we have seen upon the deep, in a place where we never saw a single tree.' 'That is a strange thing,' said he, 'could you see aught but that?' 'We could, Lord', said they, 'a big mountain close to the forest, and that moving, and a lofty ridge on the mountain, and a lake on each side of the ridge, and the forest and the mountain and all those things moving.' 'Why,' said he, 'there is no one here will know anything of that, except Branwen knows. Do you ask her.'
>
> Messengers went to Branwen. 'Lady,' said they, 'what thinkest thou that is?' 'Though Lady I am not,' said she, 'I know what that is: the men of the Island of the Mighty on their way over, having heard of my woes and of my humiliation.' 'What is the forest that was seen upon the sea?' they asked. 'The masts of ships and their yards,' said she. 'Alas,' said they, 'what was the mountain that could be seen alongside the ships?' 'Bendigeidfran, my brother, that was,' said she, 'coming by wading. There was never a ship in which he might be contained.' 'What was the lofty ridge, and the lake on each side of the ridge?' 'He,' said she, 'looking towards this island; he is angered. The two lakes on each side of the ridge are his two eyes, one on each side of his nose.'

All the basic ingredients of mythology are present here. The outcome of this invasion is death all round. The boy whom Branwen has borne to Matholwch is murdered. Effnyissen bursts the sacred cauldron of rejuvenation and bursts his own heart at the same time. Bran is mortally wounded and Branwen dies of grief for her son, her brother, and the general awfulness and tragedy of the situation. The story ends: 'and that is how this branch of the mabinogi ends, concerning the blow to Branwen which was one of the Three Unhappy Blows in this island; and concerning the Assembly of Bran, when the hosts of sevenscore districts and fourteen went over to Ireland to avenge the blow to Branwen; and concerning the feasting in Harddlech seven years; and the singing of the birds of Rhiannon, and the Assembly of the Head for fourscore years.'

The third branch, Manawydan son of Llyr, deals with the marriage of the god Manawydan, the equivalent of the Irish Mannanan mac Lir, the god of the sea, to the goddess Rhiannon after the death of Pwyll, her first husband. It contains the motif of the magical spell which causes

Rhiannon and her son Pryderi to disappear, leaving Manawydan alone with Pryderi's young wife Cigfa. Manawydan earns their living by making shoes. The story then describes the return of Rhiannon and her son. Manawydan has caught the wife of the enchanter who cast the spell, in the form of a mouse. The enchanter begs of Manawydan: 'Now set my wife free for me.' 'I will not set her free, between me and God, until I see Pryderi and Rhiannon with me free.' 'See, here they come,' he answered. With that, behold, Pryderi and Rhiannon. He rose up to meet them, and greeted them, and they sat down together. Manawydan asks the sorcerer then, 'In what servitude have Pryderi and Rhiannon been?' 'Pryderi would have the gate-hammers of my court about his neck, and Rhiannon would have the collars of the asses, after they had been carrying hay, about her neck.'

It is interesting that Rhiannon's latent identity with the Celtic horse goddess Epona is revealed in this tale by the fact that her equine associations take the form of punishment. She is forced to behave like a horse in order that she may be degraded. This is perhaps a Christian slant on the old pagan cult.

The Hue of Heaven's Lightning

The fourth branch of the *Mabinogion*, that of Math and Mathonwy, is concerned with the theme of the king and his prophesied death. In this tale many mythological motifs are apparent in the various episodes described. Shape-shifting, both the metamorphosis into another human form and the change to an animal shape, is commonplace. The death of Pryderi, Pwyll's son, takes place in this tale, as a result of the machinations of the sorcerer Gwydion and his brother Gilfaethwy. Pryderi dies after his pigs, which had been given to him by the lord of the otherworld, have been stolen by the two men. The main figure in the tale is the god Lleu, and his birth, his naming, his equipping with arms and his marriage are the chief events around which the story revolves. A magical wife is created for him from flowers by his magician uncle. Her subsequent infidelity and its dramatic consequences lead us to the end of the tale (see GWYDION; LLEU).

Culhwch and Olwen, probably the earliest of the 11 stories, is a most dramatic and beautifully constructed tale, with a strong mythological and magical undercurrent. It also abounds with international folklore motifs.

The god Maponus (known from north British dedications) figures in Welsh literature as Mabon son of Modron, literally 'Son, son of Mother'. In this tale he plays an important role in the hunting of the magical, transformed boar Twrch Trwyth, with which much of the tale is concerned. The story is full of colour and vivacity and fine description. A splendid passage describing the young hero-elect's appearance as he sets out for his cousin Arthur's court is typical:

> Off went the boy on a steed with light-grey head, four winters old, with well-knit fork, shell-hoofed, and a gold tubular bridle-bit in its mouth. And under him a precious gold saddle . . . A gold-hilted sword on his thigh, and the blade of it gold, and a gold-chased buckler upon him with the hue of heaven's lightning therein, and an ivory boss therein. And two greyhounds, white-breasted, brindled in front of him, with a collar of red gold about the neck of either, from shoulder swell to ear. The one that was on the left side would be on the right, and the one that was on the right side would be on the left, like two sea-swallows sporting around him. Four clods the four hoofs of his steed would cut, like four swallows in the air over his head, now before him now behind him. A four-cornered mantle of purple upon him, and an apple of red gold in each of its corners: a hundred kine was the worth of each apple. The worth of three hundred kine in precious gold was there in his foot-gear and his stirrups, from the top of his thigh to the tip of his toe. Never a hair-tip stirred upon him, so exceeding light his steed's canter under him, on his way to the gate of Arthur's court.

Culhwch and Olwen is a document of the first importance for any study of the sources of the Arthurian legend. Arthur figures here in a guise quite different from the civilized, elegant emperor of later tradition. He is portrayed as a British king, without any veneer of sophistication. He typifies all that one finds in the Celtic tribal god, whether or not his own origin lay in ancient Celtic mythology (see ARTHUR).

The Dream of Rhonabwy, for all its sophisticated and complex structure, also stems from the old heroic traditions of the pagan Celtic world. But a fundamental change occurs in the three latest tales of the *Mabinogion*: The Lady of the Fountain, Peredur, and Gereint, son of Erbin. The influence of Norman-French life and letters in these stories is powerful, and stands out clearly in all the descriptions of personal appearance and the material background. Landscape is vague, not detailed as in the earlier group. Place-names sink into an anonymous world. It is singular that the best passages in these Arthurian romances are those that stem from the ancient native tradition.

The *Mabinogion* has been translated into English three times, Lady Charlotte Guest's version, which appeared between 1838 and 1849, being perhaps the best-known. A rare collection of medieval tales, written in Welsh, the *Mabinogion* enshrines much that belongs to the old, half-forgotten world of Celtic Britain and the pagan past. Its very richness, and the hints it contains of other stories, indicates what a vast and varied repertoire the early story-tellers must have had. An Irish *ollamh*, 'professor', was required to know 350 prose tales by heart and there is no reason to suppose that the repertoire of the Welsh *cyfarwydd*, 'story-teller' was on a lesser scale.

The story-teller was held in high esteem throughout Celtic history; he played a vital role in the entertainment of the aristocracy and in the preservation of tradition. In the story of Math, after Gwydion and his companions have come to Pryderi's court, Pryderi asks one of the men to tell a tale. 'Why,' said Pryderi, 'gladly would we have a tale from some of the young men yonder.' 'Lord,' said Gwydion, 'it is a custom with us that the first night after one comes to a great man, the chief bard shall have the say. I will tell a tale gladly.' Gwydion was the best teller of tales in the world, and in a society where the competition was great and the standards formidable, this is high praise indeed.

ANNE ROSS

FURTHER READING: K.H. Jackson, *The International Popular Tale and Early Welsh Tradition* (Oxford University Press. 1961); I.B. John, *Mabinogion* (AMS Press, 1972, c1901); Gwyn and Thomas Jones, *The Mabinogion* (Biblio Distributors. 1976).

MACROCOSM AND MICROCOSM

'KNOW,' said the 3rd century Christian theologian Origen, 'that you are another world in miniature and that in you there is a sun, a moon and stars too.' The theory of macrocosm and microcosm is a spectacular development of anthropomorphism, the universal tendency of man to picture God or the gods, and the whole world around him, in his own image. The universe, the macrocosm (from Greek *makros kosmos*, 'great world') is regarded as a human organism on a gigantic scale and man, the microcosm (from *mikros kosmos*, 'little world') as a miniature copy. He is made of the same materials and he contains a soul, which is the human equivalent of the world-soul that animates all Nature. Everything in man, his ideas and emotions, his instincts and cravings, his confusions and contradictions, has its counterpart in the universe.

But man is also made in the image of God, as the book of Genesis says, and so, in effect, God is the sum total of the universe and man is a tiny replica of both the universe and God (though this is over-simplified, for many who think in these terms have maintained that although God is present in everything that exists, he is more than the sum total of everything in the universe). The theory is of great importance in magic, since if man contains God and the universe in himself, then with his own resources he can wield supreme power over all things.

Agrippa, Paracelsus and other occult philosophers of the Renaissance adopted the theory of macrocosm and microcosm enthusiastically but the theory itself was much older. It was well known in medieval Europe which had inherited it from the late classical world, where again the universe was believed to be a living and divine organism.

Though discarded by modern science, the theory has retained its value for occultists and magicians, who believe that science's picture of the universe accounts for only a small part of reality. It has the great attraction and advantage of satisfying and reconciling two powerful opposite feelings that human beings have about themselves and their place in the world. On the one hand, man is insignificant, a toy copy of a vast original, at the mercy of forces incomparably greater than himself. On the other, he is crucially significant, 'the measure of all things', the potential godhead and master of Fate.

In the 17th century, Robert Fludd, following numerous earlier precedents, constructed cosmic diagrams to illustrate and classify the connections and parallels between the 'great world' and man (see CABALA; FLUDD). He originally drew the theory of macrocosm and microcosm from classical philosophers but, like other theorists of his period, he found the same ideas in the Cabala. Here ordinary human man is a small-scale replica of Adam Kadmon, the heavenly or primordial man, man as he was originally created by God. Adam Kadmon is the vast human organism that is the universe and, if not God, he is at least very close to being God. His body is the Tree of Life, which is the underlying structure of the universe and the structure of God as he reveals himself.

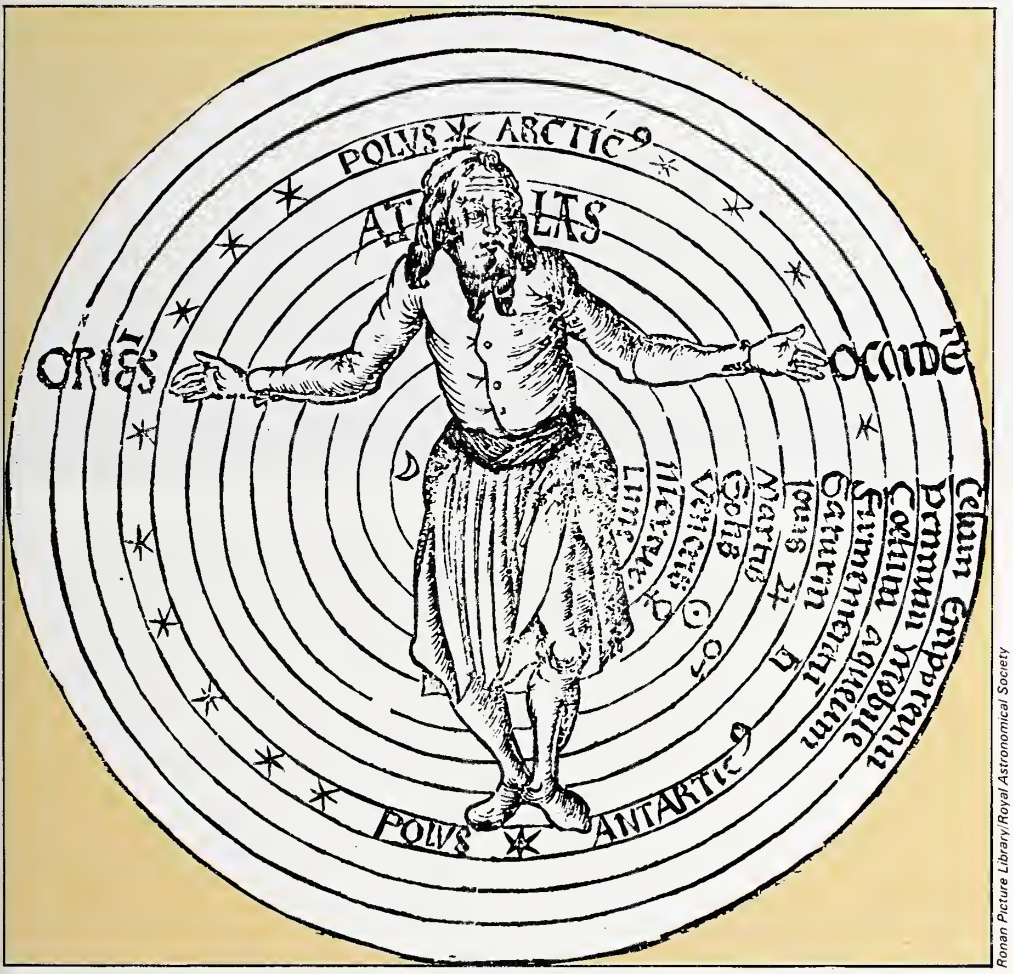
It is this relationship between man and God which made it possible for Cabalists to say that it is the duty of man to promote the wholeness of God. It is the relationship between man and the universe which encouraged the construction of systems of correspondences between different factors or forces in the universe and their equivalents in man (not only in the Cabala, of course, but outside it as well).

The theory of macrocosm and microcosm was one of the pillars of alchemy. The universe was alive and just as man's body contained a soul, so all matter contained the universal spirit or world-soul. As Jung observed: 'In order to explain the mystery of matter he (the alchemist) projected yet another mystery – namely his own psychic background – into what was to be explained.' Alchemy combined chemistry with mysticism because the universe outside the alchemist was built on the same model as the universe inside him. The metals were 'begotten' in the earth in a way which paralleled human reproduction, and 'grew' like human children. To concentrate the universal spirit in the Philosophers' Stone was also to achieve spiritual perfection and completeness (see ALCHEMY).

The theory is also a bastion of traditional astrology (though not all astrologers would now accept it). The four elements and four qualities are the basic constituents of everything in the universe and they are the basic constituents of man, not only of his body but of his character, the four 'humours' determining each individual's personality-type (see ELEMENTS). Many astrologers still classify the zodiac signs in a horoscope in terms of the four elements.

From the 11th century on, diagrams of the human body showing how its organs and members correspond to the zodiac become increasingly frequent in manuscripts, accompanied apparently by a growing tendency to fatalism, to the feeling that man's life is dictated to him from his birth. Each man carries the starry heaven and its influences within himself ('in you there is a sun, a moon and stars too') and as the planets move along their courses in the sky, so will human beings follow the appointed pathways of their lives. It was this link between the universe and man which enabled the calculable and predictable movements of the heavenly bodies to be used as an index to the otherwise incalculable behaviour of human beings. On the other hand, the same link encouraged the attempt to use the power of the planets in magic. (See also AGRIPPA; MAGIC; MAN.)

16th century diagram from *Margarita Philosophica* by Gregor Reisch illustrating the relationship between man, the microcosm, and the universe, the macrocosm



Ronan Picture Library/Royal Astronomical Society

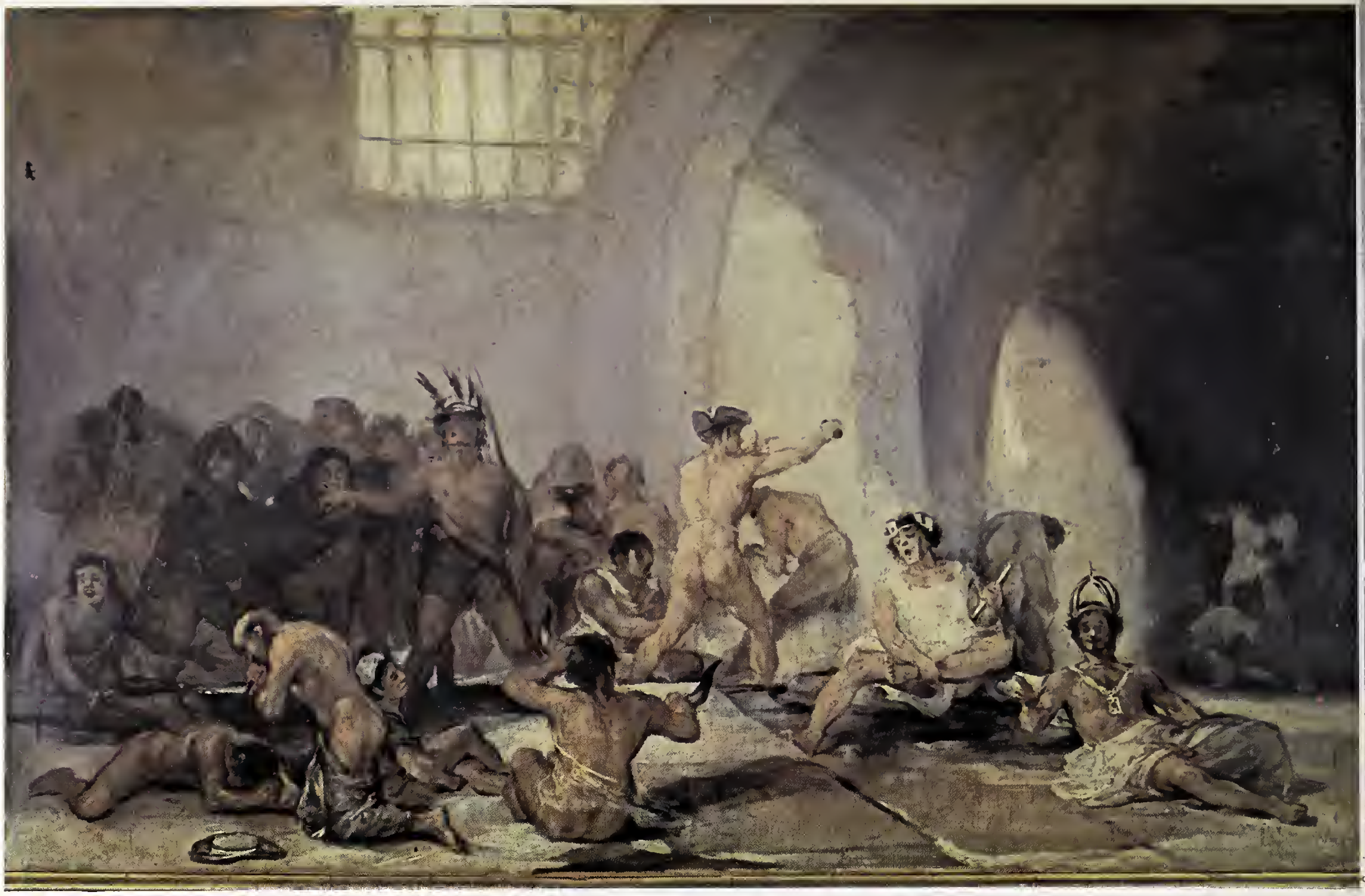
MADNESS

THE WORD 'MADNESS' has no place in the scientific terminology of psychologists but it has long been used in everyday speech for deviations from 'sane' behaviour. What in fact constitutes sane behaviour is a matter of dispute. If it implies adjustment to the cultural milieu of one's environment, then it would appear to be only a relative term.

Some aberration from so-called normal standards seems to be almost a prerequisite for certain careers. The lives of the great musicians, poets, painters and writers often fall markedly short of the accepted norms of sanity and sobriety. How often evidence of a morbid turn of mind is found in the lives of the famous. The lover and the poet were bracketed together with the lunatic long before Shakespeare's time.

The history of the religious and arcane traditions suggests that spiritual activity, both orthodox and unorthodox, inclines the human personality very strongly towards odd or eccentric behaviour that may often border on madness. It is almost axiomatic that the gods and spirits never speak to the perfectly sane or the perfectly sober. The wonder-worker, prophet, medicine-man and magician, all have more than a touch of abnormality.

The shaman or sorcerer-priest of the tribes living in the northern and Arctic latitudes of Finland, Siberia and America is frequently classed as a psychopath. In spirit he flies up to heaven, descends to hell, and dives to the nethermost regions of the sea. He receives messages from the dead, communes with spirits. But his mental balance is insecure and he is easily 'unhinged'. If suddenly angered or startled he loses his self-control completely. His eyes redden and bulge out, his face goes through the most hideous contortions, and unless restrained he will not hesitate to maim or murder the person who provoked him. If frustrated from working off his rage, he will roll about on the ground screaming and foaming at the mouth until he loses consciousness. When he regains it, he is himself again. In the eyes of his people such a man is naturally believed to be possessed, and very susceptible to the



Previous page The belief that there is a connection between the moon and madness is widespread, and the word 'lunatic' itself is derived from *luna,* 'the moon': 17th century French engraving showing the rays of the moon affecting women's minds **Above** Painting by Goya of a scene in a lunatic asylum; in a different society the inmates could have been revered for their supranormal powers **Above right** In primitive societies dancing always had a religious or cultic basis, and was one of the methods used to induce a state of ecstasy: North American Indians performing a scalp dance in celebration of victory; from Catlin's *North American Portfolio* (1844)

influences of inspiration or divine suggestion (see also SHAMAN).

Many of the symptoms mentioned above are akin to those of epilepsy, a peculiar nervous affliction during which the victim similarly loses consciousness, falls to the ground and undergoes convulsions. From earliest times 'the falling sickness' was regarded as divine in origin, and those who suffered from it were described as the 'blessed ones'.

Ecstasy is another curiosity of religious experience. The Greek term *ekstasis* means 'standing aside', and originally signified bewilderment or insanity. It may range in degree from the deep, intense exhilaration of physical or mental fulfilment to the sudden mystic rapture of the saint or prophet. The experience of the saint in ecstasy transcends anything known in everyday life. Like the madman the saint is 'beside himself'. The priestess of the ancient Greek oracle of Delphi attained a state of ecstasy as she sat on the sacred tripod placed over a fissure in the ground, breathing the toxic fumes that emanated from it. She would go into a trance and deliver prophecies supposedly inspired by the god Apollo. Since most of her utterances were unintelligible ravings, a special class of priests was assigned to interpret and make sense of them.

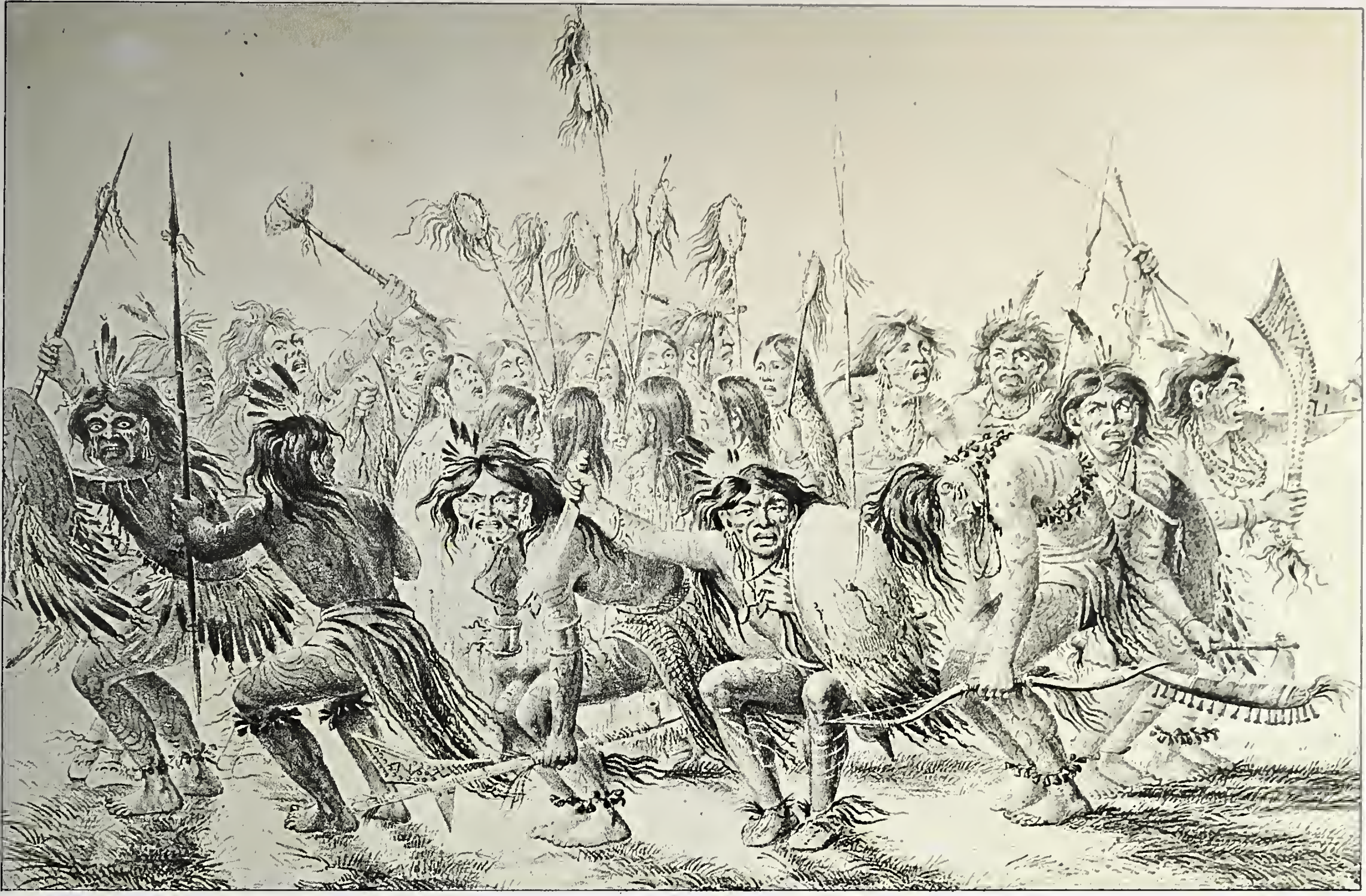
There was once a widespread belief that it was possible for a demon to enter a person and take 'possession' of him, causing him to behave in an unnatural and violent manner. In such cases the possessed exhibits all the characteristics of another personality; he speaks in a different voice and behaves in a manner quite unlike his normal self. The state of possession can become epidemic. So shocking is the sight of some forms of possession that an onlooker may succumb to an attack himself.

This contagious possession usually takes a religious form and can assume alarming proportions. This history of medieval monasticism records periodical epidemics of possession that raged in religious institutions. Nuns were particularly susceptible to possession by 'demons'. They suffered convulsions, had erotic visions which they described in lurid detail, used obscene language, spoke in strange voices. Often the possession lasted for many months and the convents where the nuns lived remained in a state of permanent uproar.

The prescribed method for expelling the invading spirit was exorcism, a ritual that was performed by a priest during which the spirit was solemnly commanded to leave, and the adjuration was supported by threats, admonitions and abuse (see EXORCISM). Very often the 'demon' replied in kind. A curious feature of these exchanges between exorcist and spirit is that it sometimes resembles the dialogue between psychoanalyst and schizophrenic patient.

The lives of saints and ascetics have always been of interest to students of psychopathology, because abnormality is often present to a remarkable degree in their behaviour. Some, no doubt, nowadays would qualify for admission to a mental hospital. The patron deity of many strange sects in Hinduism is the god Shiva, whose 1008 names include one that means 'mad'. Likewise, the *sadhus* or ascetics of India are sometimes spoken of as *pagal,* 'mad', a description that does not in any way detract from the reverence in which they are held. In the words of Ramakrishna, the founder of a world-wide cult, 'the true saint behaves as though he were mad.'

Some Christian ascetics in Egypt and Syria between the 3rd and 7th centuries were incredibly crazy, yet they aroused the admiration of religious people and set an example that aspirants to the holy life tried to emulate for centuries after. They lived in solitude and silence, kept long fasts and vigils, and meditated in complete darkness for months at a stretch. Some, the Browsers, lived only on leaves, herbs and roots, the Dendrites lived on the tops of trees and the Stylites lived on the tops of pillars. One of



Su Gooders

the most famous of the last group was St Simeon Stylites in the 5th century AD. He built a pillar 16 feet high surmounted by a platform, 4 feet square, with a low balustrade around it. He never came down from this edifice, except to build and occupy another 30 feet high. He went on to a third pillar 45 feet high, and ended his days on a pillar 80 feet in height. In all he spent a total of 36 years on the tops of pillars. Ethiopians, Jews, Persians, Armenians, Medians and Saracens travelled to the outskirts of Antioch to gaze at him. Great virtue was said to accrue from the pilgrimage, and those who saw the wonder retailed the legend of his saintliness when they returned to their homes and villages (see SIMEON STYLITES).

'Slain of the Lord'

Asceticism is but one method of inducing the state of 'dissociation'. Now largely obsolescent in psychological literature, this term is still used to describe the mental phenomena that occur when normal perception seems to shift, either wholly or in part, to another level of awareness and activity. Such dissociation may be intentionally induced and has been used in magic and religious ceremonial from earliest days.

Dancing, singing, whirling, howling, fasting, flagellation, mediumistic trances, illness, fevers, meditation, prayer, intoxicants, hypnosis, drugs, all these can precipitate one beyond the confines of the everyday world into a condition of trance, euphoria, mania, clairvoyance.

Wilhelm Wundt (d 1920), the German psychologist, called dreaming a state of 'normal temporary insanity'. Some authorities find a close connection between Spiritualism and schizophrenia. Flagellation and other sadistic and masochistic rituals were common in many religious cults. In times past dancing always had a religious or cultic basis; even if warriors danced to prepare for war or to celebrate a victory, it was still essentially a religious rite. Ecstasy was implicit in the dance. The Roman writer Cicero (d 43 BC) said, 'No one dances when he is sober, unless he happens to be a lunatic'.

Perhaps the most extraordinary exhibition of the alliance between madness and the religious dance is found in the dancing mania of the Middle Ages (see DANCING MANIA). Europe knew several epidemics of this type, starting in the 11th century, but the most widespread was one that began in 1374 at Aix-la-Chapelle, when men, women and children joined hands and danced through the streets. They were in a state bordering on delirium, calling out to the saints, shouting of their visions of heaven and hell, all the while dancing, until they fell exhausted to the ground. This frenzy was accompanied by convulsions, foaming at the mouth and blackouts. The mania spread to Belgium, the Netherlands and Germany. At one time the dancers on the streets of Metz numbered 11,000 persons. Attempts were made to exorcize the mania, but to no avail, and it eventually died out.

In modern times the best example of religious mania is seen in the tumultuous upsurge of religious enthusiasm in revivalist movements. A veritable madness seems to grip the congregations who get carried away on the crest of a powerful wave of feeling that seems beyond control.

The most extraordinary example of revivalism was in Kentucky at the turn of the 18th century (see HOLY ROLLERS), but there were other well-known revivals in Ireland and Wales. The preachers who precipitated the mania delivered sermons about everlasting hellfire for lost souls, and their terrifying prophecies of doom for the unredeemed caused a fierce blaze of religious emotion. A member of the congregation would suddenly utter a moan, which would be echoed here and there by others. Then there would be a shriek, and a dozen throats would respond with piercing screams. Someone would suddenly jerk about and fall to the floor, and his collapse would be followed by wholesale convulsions and fits. The crowd would stamp and chant, and the more sober among the faithful would start removing the 'slain of the Lord', carrying them away like so many logs of wood.

Individuals dedicated to things spiritual were traditionally divided into two classes; the dichotomy between them is seen in the rational, level-headed member of the 'establishment' on the one hand, and on the other the unorthodox prophet and rebel sitting at the outer gate of cities. One is versed in the law, the other is in tune with the Infinite. In Judaism one is the Pharisee conscious of his righteousness, the other a Jeremiah foretelling doom. In Hinduism one is the pandit weighed down with book-learning, the other is the yogi steeped in the mysteries of another dimension. And so it is in all religions. The archbishop and the saint of Christianity; the mullah and the Sufi of Islam; the noble Apollonian and the drunken Dionysiac of the ancient Greeks (see DIONYSUS).

To the common people, those who fell into the second category were not so much dangerous as blessed. In the East the madman had inviolable privileges. Even if feared, he was revered. He was the divine one, and his incoherencies were pondered over for symbolic messages and hidden meanings. The ranting shaman, the prophet with his outlandish garb and fearsome visage, the paranoiac witch-doctor, were psychopathic by modern standards, but in their own societies were believed to be able to commune with the spirit world and the shades of the dead.

The rational part of man's brain insists on putting the question, 'How can man commune with the spirit world?' but there is an ancient, irrational, instinctual area which is aware of a hidden dimension which it does not attempt to understand. A shifting of consciousness, a displacement of the mental faculties is probably essential if this hidden dimension is to be revealed. Crazy persons are 'cracked', 'unhinged', 'screwy'. The eccentric is 'off-centre', his mind not quite even in its functioning. Some imbalance seems necessary to make the personality more receptive to material from 'out there', and to enable an individual to have visions of 'things that never were on sea or land'.

The mental patient who sees the skull beneath the living face, and the prophet or medicine-man to whom the hidden realities of the spirit world are revealed, both experience a shifting of consciousness, a displacement of the mental faculties: *The World of Madness*

Camera Press London

The Validity of Nonsense

There was a time when religious faith had the reputation of being absurd, and sometimes gloried in it. In the 3rd century Tertullian, one of the great Fathers of the Church, declared *Credo quia absurdum* ('I believe because it is absurd') and today an echo of this is often heard in scientific circles. Mathematics and physics are creating a new mysticism of their own, and it is rash to say that anything is absurd. The eminent Danish scientist, Niels Bohr (d 1962) in summing up a discussion following a lecture by another physicist said, 'We are all agreed that the theory is crazy. The question which divides us is whether it is crazy enough to have a chance of being correct. My own feeling is that it is not crazy enough.'

Today we are verging on an irrational concept of the universe. We are almost certain that Nature is not rational and it is doubtful if man's senses get him any closer to ultimate truth. Voltaire conceived of beings with a thousand senses who were no nearer to an understanding of reality than creatures with only five. Growing acceptance of the validity of nonsense and irrationality in literature, art and even science, confirms the wisdom that makes religion respect the lunacy of the saint. Who can tell whether the meagre data that trickles in through the senses can give a clearer inkling of what it is really like 'out there' than the dream, the delirium, the fantasy or the vision? Perhaps the absurd and irrational experiences of mysticism, prophecy, poetry, magic and the supernatural provide one crystal pane in the dome of many-coloured glass through which man may catch a glimpse, however fleeting, of things true and eternal.

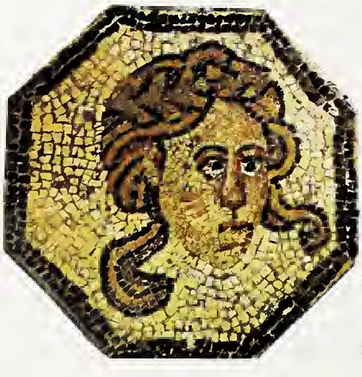
(See also ECSTASY; ENTHUSIASM; HYSTERICAL POSSESSION; POSSESSION.)

BENJAMIN WALKER

Maenads

Or Bacchae, frenzied women devotees of the Greek god Dionysus; armed with ivy-twined staffs tipped with a pine cone, and clothed in animal skins, they roamed the mountains celebrating the cult of Dionysus with ecstatic dance and song: they tore live beasts apart and devoured the flesh, probably as a rite of communion with the god.

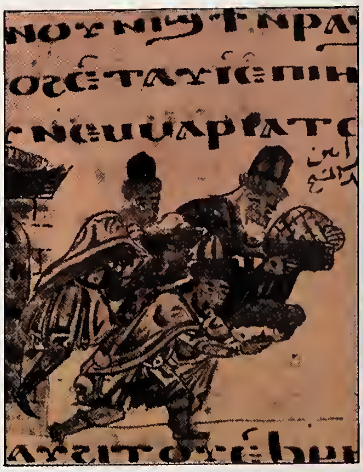
See DIONYSUS.



Michael Holford

Magi

Or magians, 'wise men', plural of magus, a great adept of the occult arts; from a Persian word from which our 'magic' is derived: learned Persian priests, revered as sages, magicians and diviners: three magi, or wise men or kings, brought the infant Jesus gifts of gold, frankincense and myrrh, an event commemorated in the festival of the Epiphany; according to tradition, their names were Kaspar, Melchior and Balthasar, and their bones were buried in Cologne Cathedral.



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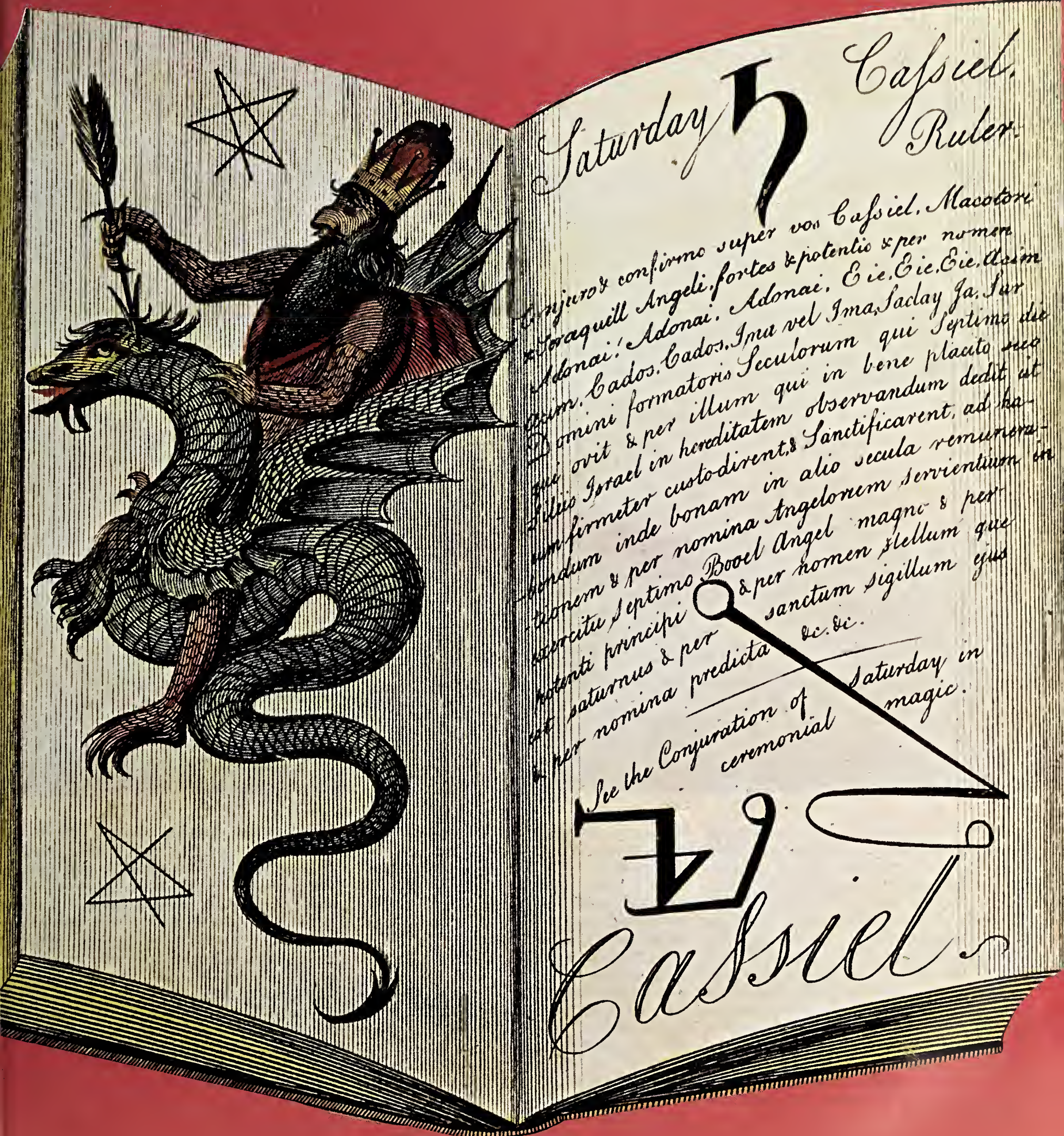
MAGIC



Saturday ♄ Caſsiel. Ruler.

Conjuro & confirmo super vos Caſsiel. Macatori
& Soraquill Angeli, fortes & potentio & per nomen
Adonai! Adonai. Adonai. Eie. Eie. Eie. Asim
im. Cados. Cados. Ina vel Ima, Saday Ja. Sar
Domini formatoris Seculorum qui Septimo die
que ovit & per illum qui in bene placito suo
Filiis Israel in hereditatem observandum dedit ut
um firmeter custodirent & Sanctificarent, ad ha-
bendum inde bonam in alio secula remunera-
tionem & per nomina Angelorem servientium in
ercitu Septimo Booel Angel magno & per
potenti principi & per nomen stellum que
est saturnus & per sanctum sigillum ejus
per nomina predicta &c. &c.

See the Conjuration of Saturday in
ceremonial magic.

Caſsiel.

The ultimate aim of magic, in the European tradition, is to achieve total domination of the universe, 'the all encompassing divine power which religion reserves for God but which magic reserves for man'

THE QUESTION 'what is magic?' has many answers and magic is not easy to define, even within the Western tradition and putting aside the magic of other peoples. A magician is an obvious person to look to for an answer and the most notorious of modern magicians, Aleister Crowley, supplied one in his book *Magick in Theory and Practice*: 'The question of magick is a question of discovering and employing hitherto unknown forces in Nature.'

This suggests that the common view of magic as something intended to work miracles, to set aside the order of Nature, is wrong-headed. Magicians are concerned with forces in Nature, even if they are peculiar, generally unrecognized or even, to a sceptic's eye, non-existent forces (though it takes a determined sceptic now to dismiss all of them as non-existent). The feats claimed by or attributed to magicians – influencing someone at a distance, for example, or being in two places at once, or mind-reading, or knowing what is going to happen in the future – may be 'supernatural' in that they seem to break natural laws, as these laws are understood at any given time. But either the feats are unreal and impossible or, if real, they are within the order of Nature as all reality must be.

Previous page Magicians invoke intelligences to help them control cosmic forces: invocation to Cassiel, 'chief of the spirits', from the ***Book of the Spirits,*** a magical textbook ***Above*** For a magical operation to be successful driving forces deep within the practitioner's being must be liberated; the paraphernalia of magic is part of the attempt to break the constraints of reason and convention: witches' kitchen, Witches' Museum, Bourton on the Water

Magicians are convinced, partly because of their basic cast of mind and partly as a result of their experiences, that the account of the universe given by science describes only part of the reality, and not the most important part: that there are far more things in heaven and earth than are dreamt

Michael Busselle

of in a rationalist and materialist philosophy. As Eliphas Levi said, in *Transcendental Magic*: 'It is in like manner with all the miracles of magic; a law exists which is ignored by the vulgar and made use of by the initiate.'

The 'scientific' background of magic itself is in a curious way both out of date and up to date. The theory of macrocosm and microcosm, on which European magic is based, was discarded by scientists long ago and the astronomy of traditional astrology is pre-Copernican. For 300 years or so in the West, the accepted picture of the way in which the universe works has largely excluded the forces with which magicians deal. It is only comparatively recently that experiments in psychical research have begun to suggest that some of these forces – extra-sensory perception, precognition, psychokinesis – may well be realities.

But a magician is not a scientist or psychical researcher who has gone off along an odd track. He does theorise about his secret forces but he is much more interested in employing them. Magic is concerned above all else with the acquisition and exercise of power. 'Magic,' Levi said, 'is the traditional science of the secrets of Nature which has been transmitted to us from the magi. By means of this science the adept becomes invested with a species of relative omnipotence and can operate superhumanly – that is, after a manner which transcends the normal possibility of men.' A magician with less respect for Christianity, or less anxious to avoid the unfavourable notice of the Church, would leave out the word 'relative'. Omnipotence unqualified, supreme power over all things, is the ultimate goal of magic, though it is expected that it may take many reincarnations and lifetimes to achieve it.

A magician, unlike a scientist, is not concerned to explain his secrets. On the contrary, he wants to preserve them as mysteries. Magicians revel in what is secret, obscure, concealed and mysterious. This is one of the reasons for the obscurity of so much occult writing. If you are cherishing a great secret, it spoils it if you tell it to other people. But it also spoils it if you do not reveal at least a little bit of it, hence the occultist's love of hints, allusions,

'Magic has power to experience and fathom things which are inaccessible to human reason. For magic is a great secret wisdom, just as reason is a great public folly'

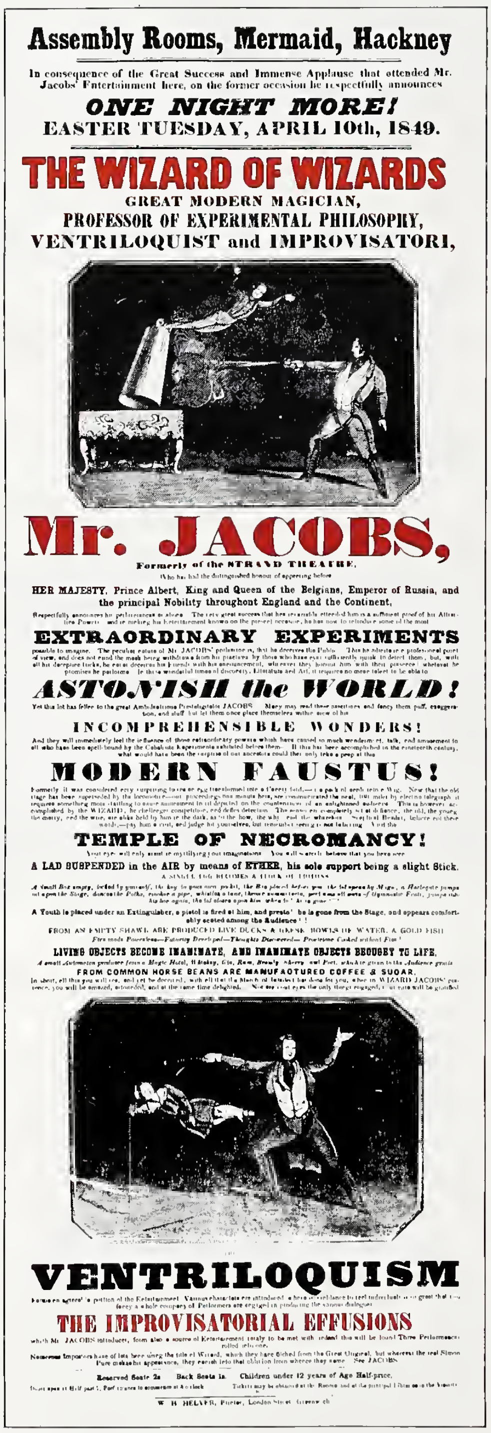
symbols and veiled language. Levi's famous four rules for the adept were 'TO KNOW, TO DARE, TO WILL, TO KEEP SILENCE.' Characteristically, this instruction to keep silent occurs in one of the longest and most revealing books about magic ever written.

Another reason for obscurity is that magic tends to be highly elitist, as a glance at much of the occult literature about Atlantis or Lemuria will show, and as Levi's distinction between 'the vulgar' and 'the initiate' suggests. Magicians are the adepts, the select few who have plumbed mysteries that are too deep and too dangerous for the common herd.

But there is another and better reason for silence and mystification. Magic is essentially an art and, like other arts, it can be learned but it cannot be taught. This statement has instantly to be qualified by asserting its opposite (appropriately, since it is a fundamental law of magic that all things are arranged in opposites, and it is the magician's business to reconcile them). Magical groups and orders usually have a hierarchy of degrees, or grades – frequently ten of them, corresponding to the ten sefiroth of the cabalistic Tree of Life (see CABALA) – and an initiate works his way up the ladder of the grades, receiving instruction in ever-deepening mysteries on the way. Traditionally, he must be taught and initiated by someone to whom authentic doctrine has been revealed, and one of the duties of the higher grades is to help the novices. All the same, the secrets cannot simply be explained to the learner. They must be contemplated, experienced and mastered by each person for himself afresh. At the climax of the Eleusinian Mysteries the initiates were not given a lecture, they were *shown* something (see ELEUSIS). It was for each of them to sense for himself what this revelation meant.

And finally, explaining anything involves rational analysis and reasoned exposition but deeply embedded in the European occult tradition is an intense distrust of reason. The powerful gnostic strain in Western magic, which Levi and Crowley did much to resuscitate, values as the paths to the truth behind the outward appearance of things, not reason, but insight, intuition, imagination, inspiration. You cannot find the one great underlying reality by thinking about it. 'Magic,' Paracelsus said, 'has power to experience and fathom things which are inaccessible to human reason. For magic is a great secret wisdom, just as reason is a great public folly.'

Victorian poster advertising the appearance of 'The Wizard of Wizards' in London in 1849



Assembly Rooms, Mermaid, Hackney

In consequence of the Great Success and Immense Applause that attended Mr. Jacobs' Entertainment here, on the former occasion he respectfully announces

ONE NIGHT MORE!

EASTER TUESDAY, APRIL 10th, 1849.

THE WIZARD OF WIZARDS

GREAT MODERN MAGICIAN,

PROFESSOR OF EXPERIMENTAL PHILOSOPHY,

VENTRILOQUIST and IMPROVISATORI,

Mr. JACOBS,

Formerly of the STRAND THEATRE,

HER MAJESTY, Prince Albert, King and Queen of the Belgians, Emperor of Russia, and the principal Nobility throughout England and the Continent,

EXTRAORDINARY EXPERIMENTS

ASTONISH the WORLD!

INCOMPREHENSIBLE WONDERS!

MODERN FAUSTUS!

TEMPLE OF NECROMANCY!

A LAD SUSPENDED in the AIR by means of ETHER, his sole support being a slight Stick.

A Youth is placed under an Extinguisher, a pistol is fired at him, and presto! he is gone from the Stage, and appears comfortably seated among the Audience!!

LIVING OBJECTS BECOME INANIMATE, AND INANIMATE OBJECTS BROUGHT TO LIFE.

FROM COMMON HORSE BEANS ARE MANUFACTURED COFFEE & SUGAR.

VENTRILOQUISM

THE IMPROVISATORIAL EFFUSIONS

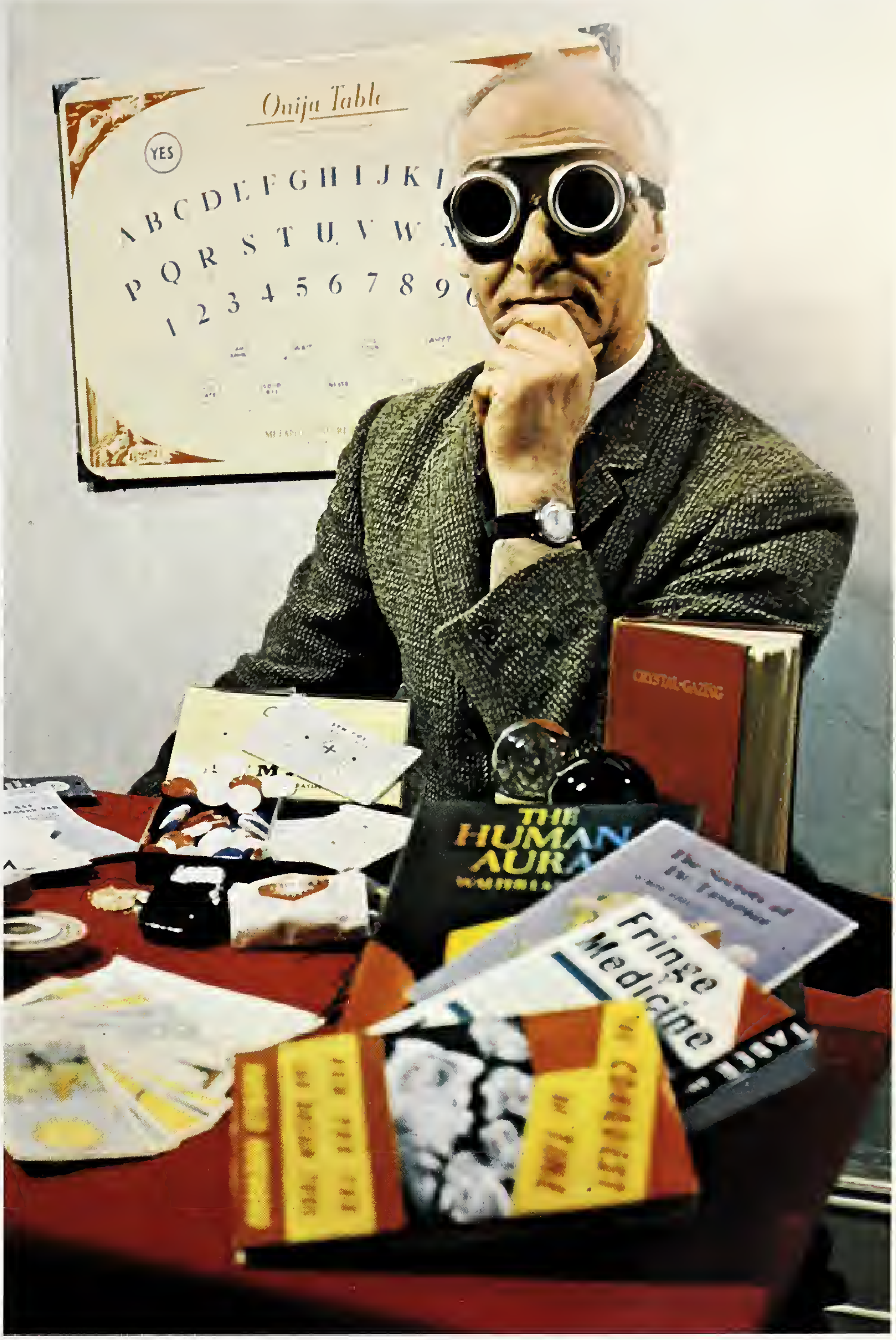
Reserved Seats 2s. Back Seats 1s. Children under 12 years of Age Half-price.

It is not on order but on disorder of the mind that the magician relies for power and the vision of truth. A magical operation of any difficulty cannot be performed successfully in a normal condition of mind. This is one of the factors behind the use of chanting, robes and evocative paraphernalia, sex, sadism, drugs, passionate and ferocious imaginings, and the acting out of emotion in magical rituals. These techniques or 'weapons' (not all of which are used by all magicians) are designed to break the constraints of reason and convention, to liberate the driving forces from the depths of the magician's being.

But again the opposite is also true, since it is essential that the magician remain the master of the forces which he has unleashed, and not be swept away by them. And although they distrust order and reason, magicians have paradoxically constructed a rigidly orderly classification of everything in the universe, sorting all phenomena into a limited number of pigeonholes – the number itself being predetermined: seven if the traditional planets are taken as the index, ten if the sefiroth are, 22 if the Tarot trumps and the 'paths' of the Tree of Life are. These systems are not reached at random but depend on a certain logic (see ALPHABET; CORRESPONDENCES; FORCES; PATHS).

The Power of Infinity

Systems of correspondences stem from the magician's view of the universe, which is based on the old classical and medieval picture of it. The universe is regarded as a human organism on a colossal scale and man as a copy of it in miniature (see MACROCOSM). Man is also a miniature replica of God and so, by a process of mystically expanding himself, a man can become the sum total of all things and the wielder of supreme power. One of the Hermetic texts says that a man can transcend all limits of time and space, can become higher than all height, lower than all depth, can take to himself the qualities of all creatures, can be everywhere at once, can be both living and dead. 'By such an expansion of the range of his consciousness, man may rise into oneness with God, who is Himself the Whole'.



A modern dealer in magic and spells, John G. Williamson displays his wares which include a psychic trumpet, Tarot cards and a ouija board; he himself is wearing goggles which he designed to pick up the 'psychic aura'

Camera Press London

Hundreds of years later, Agrippa spoke of the master magician as the man 'who has cohabited with the elements, vanquished Nature, mounted higher than the heavens, elevating himself to the archetype itself with whom he then becomes co-operator and can do all things.' Hundreds of years later still, Crowley defined God as 'the Ideal Identity of a man's inmost nature' and the ultimate goal of magic, the Great Work, as 'the raising of the whole man in perfect balance to the power of Infinity.'

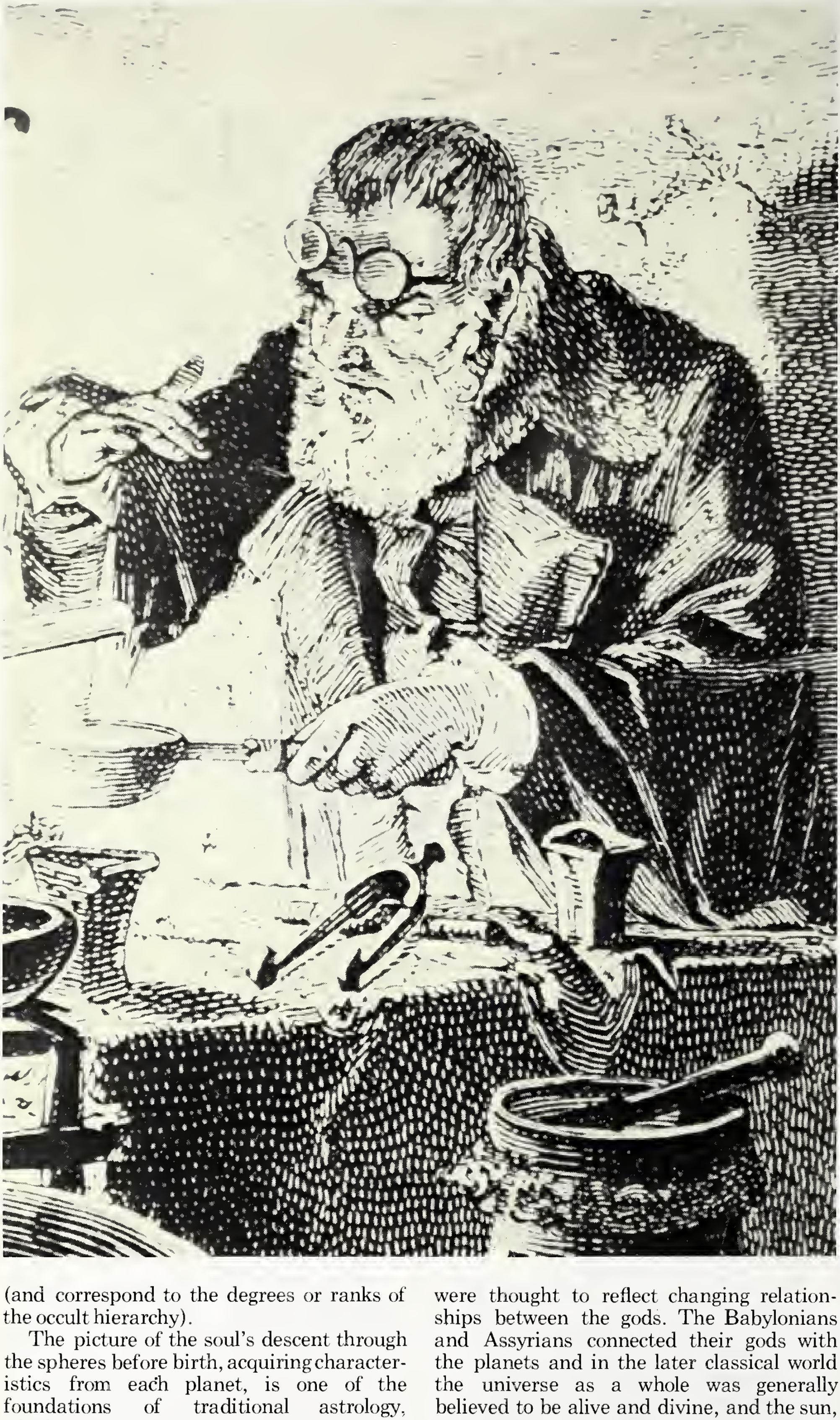
If man is the universe in miniature, then all factors in man are duplicated on a greater scale in the universe. Man is vibrantly alive and clings to life with intense tenacity, therefore there is in the universe a life-force, a power or vibration or tendency, call it what you will, that makes for the continuance of life. Man has in himself forces of love and desire, therefore there is in the universe a greater force of love (called, for convenience, Venus). Man has feelings of hatred, aggression and destructiveness, paralleled in the universe by a fierce current of destructive energy (Mars). The viruses, impurities and waste products of the human body have their counterparts in the universe as demonic intelligences (in the Cabala the 'shells' or 'husks', the worthless rubbish of creation).

All drives and forces which are powerful in man will also be powerful in the universe at large, hence the magical importance of sex. Similarly, the fact that human beings are swayed by signs and symbols, by gestures and above all by words, means that these weapons will be effective in swaying and controlling the forces of the universe (see INCANTATION). But all other things in Nature, colours, jewels, animals, herbs, everything, must also have counterparts in man. How do we know which factors in man reproduce the colour red or the number eight, iron or the diamond? The answers are given in the correspondences, which classify everything in terms of the great driving forces that are common to man and the universe outside him. Man is alive and his mind and body contain energy, and correspondingly the universe as a whole and each individual piece of it contain energy, which the magician who knows the hidden links and connections can use in his operations.

The correspondences are arranged partly in terms of the planets and partly in terms of the Tree of Life. This method is the descendant of the medieval picture of the universe as a system of concentric circles or 'spheres'. Before a child is born, so the theory went, his soul descends from God in the outermost sphere to the sphere of the zodiac signs and fixed stars. Then it descends to the sphere of Saturn and through the spheres of the remaining planets. From the innermost sphere, of the moon, the soul descends to earth, which is at the centre of the system, and is born in a human body.

At death, the soul sheds its physical body and tries to find its way back to God through the spheres, shedding characteristics on the way. But it will meet many dangers and difficulties in this ascent and one of the springs of European magic was the attempt to discover the correct passwords and procedures which the soul would need to pass the guardians of the spheres, spiritual beings which would bar its passage.

This idea of the soul's ascent after death has brought into Western magic the whole notion of 'rising through the spheres', not after death but in this life. The magician attempts to explore the mysterious layers of existence that surround the plane of our normal, everyday life, gaining increasing knowledge and power with each further exploration until at last the supreme goal is reached. The spheres, the sefiroth of the Cabala, are stages in the process by which the godhead revealed itself, the major driving forces of the universe and the steps of the magician's stairway to the godhead



Mansell Collection

Left The attempt to become a god is the 'great work' of both alchemy and magic; the alchemist's efforts to transmute base metals into gold paralleled the magician's attempts to attain the divine while still in the body: alchemist at work in his laboratory *Right* Astrology has always been important in magic and magicians attempt to use the influence of the planets for their magical operations: chart from a 17th century version of the *Key of Solomon* the most influential textbook of European magic *Right below* The magic circle of Agrippa: the six-pointed Seal of Solomon is contained within concentric circles in which names of power are written; standing inside this circle the magician and his assistants are protected against the forces conjured up during a magical rite

(and correspond to the degrees or ranks of the occult hierarchy).

The picture of the soul's descent through the spheres before birth, acquiring characteristics from each planet, is one of the foundations of traditional astrology, which is also based on another fundamental magical doctrine, the law of 'as above, so below'. This law is again part of the theory of macrocosm and microcosm, the doctrine that as God is in the world 'above', so man is in the world here below. It states the old belief that events on earth parallel the doings of the gods in heaven.

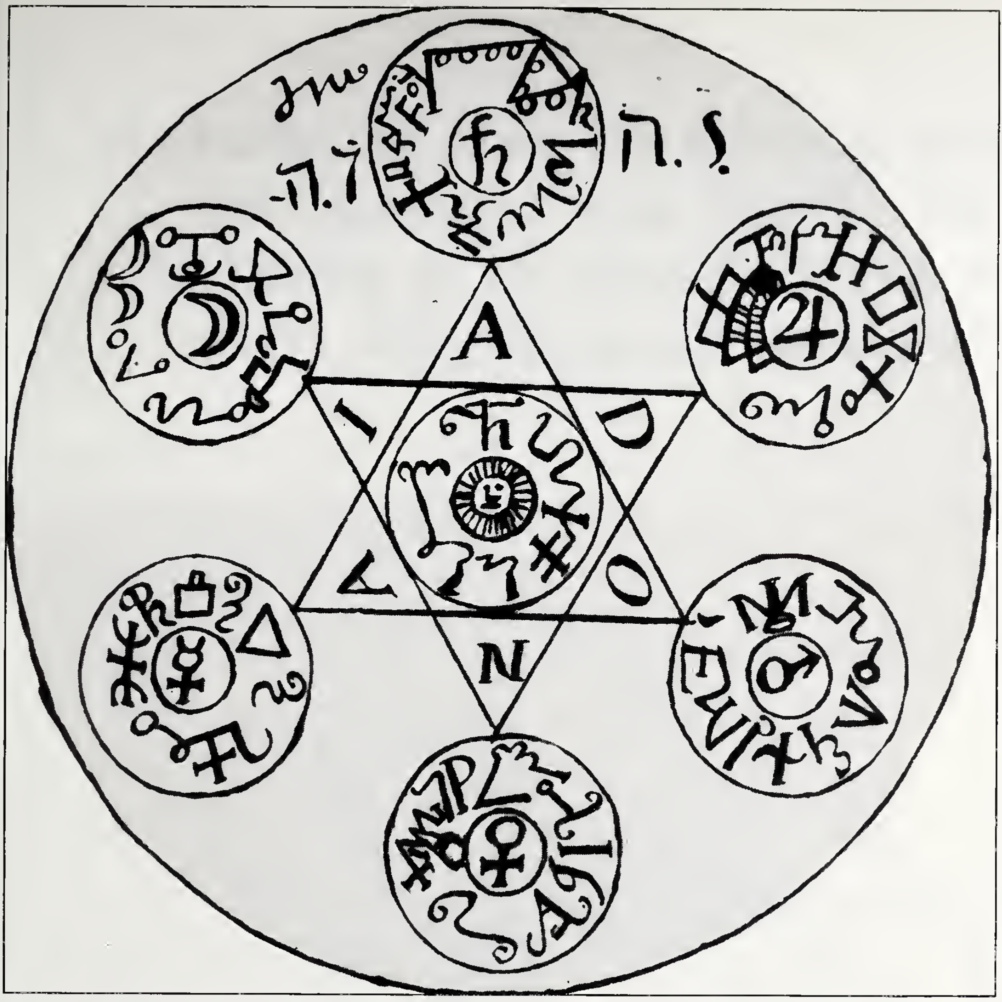
In ancient Mesopotamia where each city-state had its own god, changing relationships between the city-states and the temporary supremacy of one over others, were thought to reflect changing relationships between the gods. The Babylonians and Assyrians connected their gods with the planets and in the later classical world the universe as a whole was generally believed to be alive and divine, and the sun, moon and planets were regarded as deities. If man is a microcosm, then these gods have their counterparts in human beings and their movements in the sky influence human character and behaviour.

If 'as above, so below', then conversely, 'as below, so above'. The planetary forces influence man's behaviour but man's behaviour can influence planetary forces. This gives point to the magician's attempt to use the starry influences for his own purposes, by timing an operation for a planet's day and hour, by choosing an operation suitable to the planet's nature, and by using colours, numbers and metals which correspond to it (see DAYS). A dramatic example of 'as below, so above' magic occurred at Rome in 1628, when Pope Urban VIII employed a magician to ward off an eclipse which he feared meant his death. The magician arranged two lamps, standing for the sun and moon, and five torches for the planets in a sealed room, and assembled colours, jewels and planets corresponding to the beneficent planets Jupiter, Venus and the sun. He was trying to create a favourable 'sky' in place of the hostile real sky outside, either to prevent the eclipse from occurring or at least to guard Urban VIII, who was in the sealed room, against its effects.

An Accidental Werewolf

In magical theory, since the magician is the cosmos in miniature, he can control cosmic forces by manipulating his own inner ideas and drives. He can reach out into the universe, as it were, and call down or 'invoke' into himself a force or intelligence which he must be able to master, unless he is to be forever obsessed by it. Alternatively, he can summon up or 'evoke' from within himself a force or intelligence which he then projects into the universe outside him, which can influence the behaviour of others and which may even become visible to them. In either case, his principal weapons are the limitless force of his will, an imagination so concentrated and vivid that it affects or creates reality, and the paraphernalia of robes, colours, wands, swords and symbols, which are used to focus his will and imagination, and which are also intimately linked with the force he hopes to use.

The crucial role of the imagination follows from the belief that because man is a microcosm, his thoughts must have a parallel reality in the universe outside. In modern parlance, each idea or imagining of the human mind makes an impression upon the astral light (see ASTRAL BODY; LIGHT). If a magician can create a sufficiently vivid image in his mind, he creates a reality in the astral light which he can project at others. Franz Hartmann said, in *Magic White and Black*, that if the image is held in the mind with sufficient clarity, 'it will become comparatively dense, and can be



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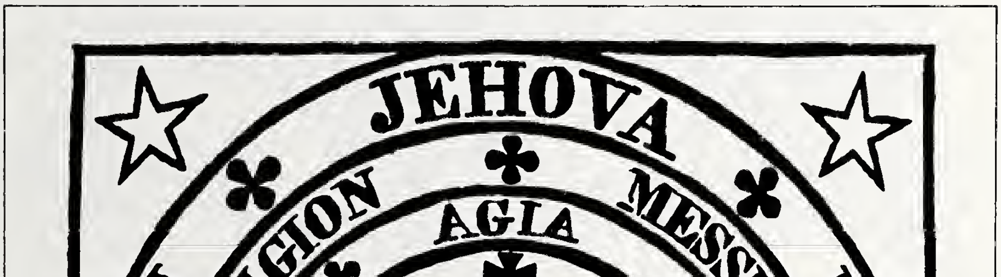


Mansell Collection

projected upon the mental spheres of others, so that they may actively see objectively that which exists subjectively as an image within our own mind.'

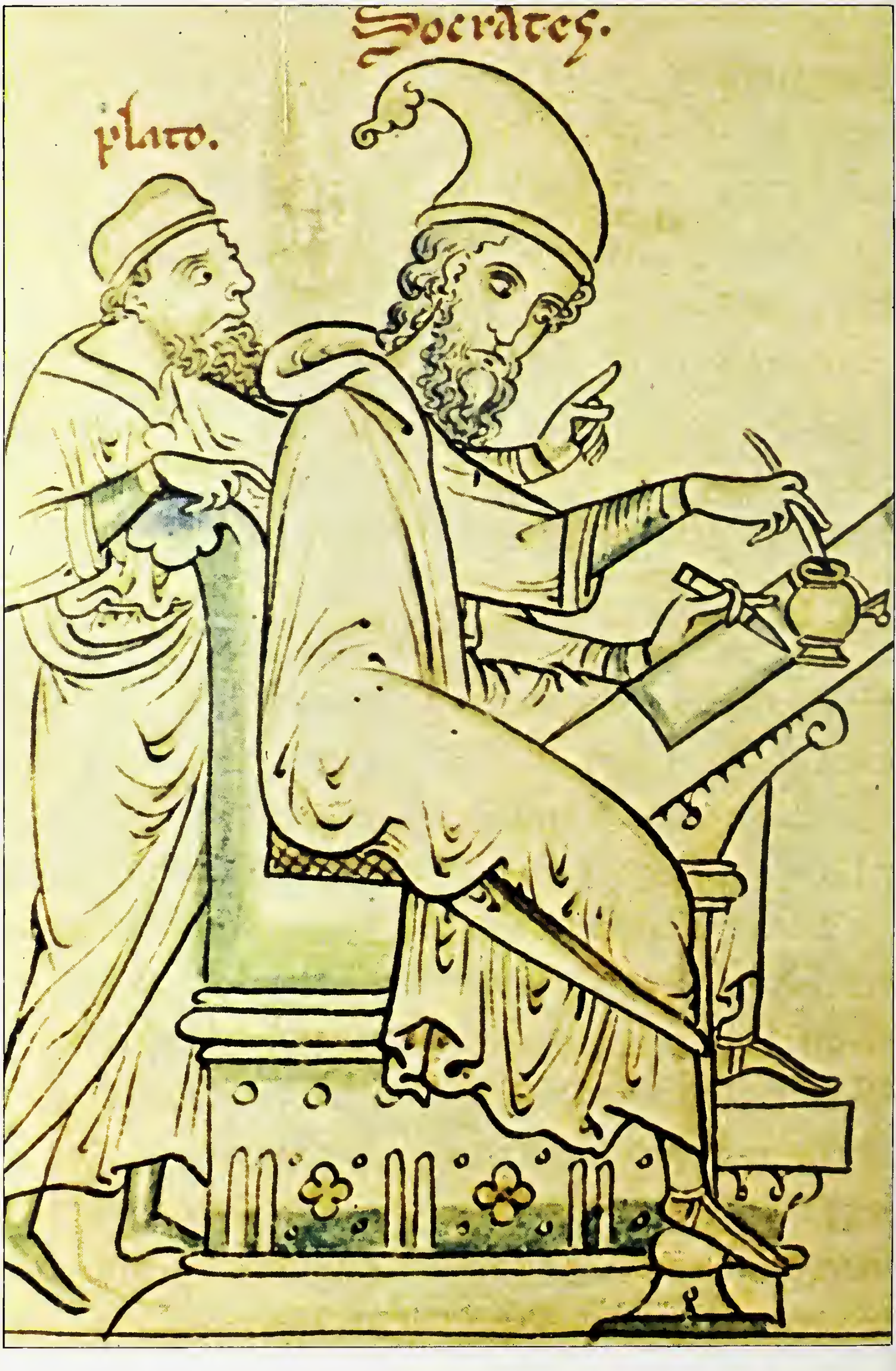
It is in this way that artificial elementals are said to be formed, poisonous animal or grotesque entities, possessed of a temporary lease of life and sent to prey on a victim's mind. Dion Fortune said that the process involves 'forming a clear-cut image in the imagination of the creature it is intended to create, ensouling it with something of the corresponding aspect of one's own being and then invoking into it the appropriate natural force.' She herself once accidentally created a werewolf in this fashion.

The Blindfold

Some magicians accept the distinction between 'invocation' and 'evocation', and that 'spirits' or intelligences exist outside the human mind. Others are more doubtful but say that for practical purposes it is convenient to assume that they do. J. W. Brodie-Innes, a member of the Golden Dawn, remarked that, 'Whether the Gods, the Qliphothic forces or even the Secret Chiefs really exist is comparatively unimportant; the point is that the universe behaves as though they do.' (The Qliphothic forces are the 'husks' of the Cabala and the Secret Chiefs were the hidden leadership of the Golden Dawn.)

Whatever may be true of entities outside himself, 'the hitherto unknown forces' which the magician tries to exploit exist inside himself, and one of the great objects of magic is the discovery of the 'true self'. Our real, inner selves, magicians tell us, are buried under layers of restraint, convention, rationalism, materialism, standards and viewpoints which have been impressed on us in our upbringing and education, a whole number of constricting influences. We all go about wearing a thick psychological and spiritual blindfold which prevents us from seeing who we really are. The blindfold has to be removed, the lumber cleared away, to liberate the limitless power of the true self. For it is each man's true self (or divine spark or inner light) which is the potential godhead. When Crowley said, 'Do what thou wilt', as he tirelessly reiterated to the annoyance of almost everyone who knew him, he did not mean 'do whatever you like' but 'do what your true, inner self

In magical theory good and evil ultimately do not exist at all. They are among the opposites which are aspects of a greater reality that unites and transcends them



'As above, so below' is a fundamental magical doctrine, based on the belief that as God is in the world 'above', so is man here below; the magician attempted to use this concept to attain his objectives, while the astrologer based his art on the theory that the movements of the planets influence events on earth: frontispiece to a 13th century English book on fortune telling, showing Socrates with Plato

Bodleian Library Colour Filmstrip

impels you to do.' Though his own life is a discouraging example of the consequences of his medicine, the prescription itself may not be valueless.

The problem, which all occult groups recognize and many of them attempt to guard against, is that magic makes an intense appeal to human hunger for power. Both the theory of magic and its practice vitiate the customary moral distinction between black (evil) magic and white (good) magic. In magical theory good and evil ultimately do not exist at all. They are among the opposites which are aspects of a greater reality that unites and transcends them. And in magical practice all methods and all experiences tend to be grist to the magician's mill, for if the supreme goal is to become and master everything, then the magician must experience and reconcile every aspect of 'the All' in himself – evil as well as good, hate as well as love, cruelty as well as affection, tears as well as laughter. Magic has kept its long hold on the human mind because of the promise of power, which it holds out, however delusively, to each one of us, the prospect of spiritual mastery in the shape of the all-encompassing divine power which religion reserves for God but which magic reserves for man.

(See also numerous other articles including IMITATIVE MAGIC; MAN; NAMES; OPPOSITES; PSYCHIC ATTACK; RITUAL MAGIC; TREASURE MAGIC; WHITE MAGIC.)

RICHARD CAVENDISH

FURTHER READING: C. A. Burland, *The Magical Arts* (Barker, London, 1966); R. Cavendish, *The Black Arts* (Capricorn, 1968); F. King, *Ritual Magic in England* (Spearman, 1970). See also Aleister Crowley, *Magick in Theory and Practice* (Dover, 1976); Eliphas Levi, *Transcendental Magic* (Weiser, 1980); Franz Hartmann, *Magic White and Black* (Borgo Press, 1980).